

400  
JAPANESE  
COLOR PRINTS

*collected by Arnold Genthe.*

THE ANDERSON GALLERIES, INC.  
MADISON AVENUE AT FORTIETH STREET  
NEW YORK

*1917.*



SMITHSONIAN  
INSTITUTION

3057.









# 400 JAPANESE COLOR PRINTS

COLLECTED BY ARNOLD GENTHE

NOTABLE EXAMPLES OF THE IMPORTANT UKI-  
YOYE ARTISTS. A PAGE FROM HARUNOBU'S  
MANEYEMON, UTAMARO'S EARLY PRINT  
AFTER A HARUNOBU PAINTING, SHUNCHO'S  
"PROMENADE," HIROSHIGE'S "MISTY MOON-  
LIGHT," HOKUSAI'S "RETURN FROM THE PIC-  
NIC." PILLAR PRINTS BY TOYONOBU, HARUJI,  
KIYONAGA, KORIUSAI, MASUNOBU, YEISHIN,  
TRIPTYCHS BY UTAMARO, TOYOKUNI I., YEI-  
ZAN. EIGHTY SURIMONO IN FLAWLESS CON-  
DITION, INCLUDING EXAMPLES BY SHUNMAN,  
GAKUTEI, HOKUSAI, SHINSAI

TO BE SOLD  
MONDAY AND TUESDAY EVENINGS  
JANUARY 22 AND 23

[BEGINNING AT EIGHT-FIFTEEN O'CLOCK]

1917

ON PUBLIC EXHIBITION FROM MONDAY  
JANUARY FIFTEENTH

THE ANDERSON GALLERIES, INC.  
MADISON AVENUE AT FORTIETH STREET  
NEW YORK

# CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.
8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

## THE ANDERSON GALLERIES INCORPORATED

MADISON AVENUE AT FORTIETH STREET, NEW YORK.  
TELEPHONE, MURRAY HILL 7680

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

17,37  
G33 ✓

## FOREWORD



THE Japanese wood engravings\*—"it would be more accurate to call them wood-cut paintings"—which are described in this catalogue, were collected during the last twenty years in Japan and America. My object has been to gradually eliminate all prints which could not be considered examples of the original editions. It is a known fact that of a great many prints, for which there was a popular demand, carelessly made copies from the original blocks (or even impressions from newly-cut blocks) were frequently offered for sale; such prints, though they retain often a good deal of the quality of the original, cannot compare with a good impression made under the master's supervision. Contrary to the tendencies of some collectors, who seem to put perfect condition above everything else, I have always preferred an original impression, distinguished by the refinements of careful printing—even when such a print was on defective or stained paper—to an impression in apparently flawless condition, when this perfection was due to the use of new blocks, new colors and new paper.

A great value of the good examples of these Ukiyoye color-prints, aside from their intrinsic beauty,

\* A very instructive exhibition (open until May, 1917), at the New York Public Library, illustrating the making of wood cuts, devotes a section to the various processes used in the production of these Japanese color prints.

lies, to my mind, in the fact that they constitute an admirable introduction to an intelligent appreciation of the works of the great Japanese painters and the greater art of the old Chinese masters. Being easily accessible to everyone, they are the best preparation for our Western eye for understanding the significance of Oriental line and Oriental pictorial conventions. After twenty years of profitable association with this phase of Japanese art, I am now planning to devote myself to Chinese paintings, and I feel that the time has come, when I may let others have the guidance and enjoyment which these prints have been to me for so long.

In the catalogue the artists' names are given in alphabetical order, this seeming a better method for locating a print than a chronological arrangement. The years designate the chief period of the artist's activity, according to accepted data ; in indicating the size of a print, the length is given first (in inches). A glossary explaining the Japanese words used in this catalogue and a list of the artists represented will be found at the end.

If the description of some of the prints contributes, here and there, a little to a more accurate knowledge of "Things Japanese," the catalogue will have served its purpose of being more than a mere descriptive enumeration.

ARNOLD GENTHE

New York, January, 1917

# LIST OF ARTISTS

	NOS.		NOS.
BUNRO	1	KOITSU	169
CHINNEN	2	KORIUSAI	170-178
CHOKI <i>see Shiko</i>		KUNIHIRO	179
GAKUTEI	3-9a	KUNIMARU	180
GOSHICHI <i>see Kiyoyoshi</i>		KUNINAGA	320
GOSOTEI <i>see Toyokuni II</i>		KUNINAO	181
HARUJI	10	KUNISADA	182-196
HARUNOBU	11-23	KUNIYASU	197-198
HARUTSUGU <i>see Haruji</i>		KUNIYOSHI	199-205
HIROSHIGE	24-93	MASUNOBU	206, 207
HOITSU	94	RYUKOKU	208
HOKKEI	95-97	RYUSAI	209
HOKUBA	98-104	SADAHIDE	210
HOKUJU	105	SADANOBU	211
HOKUSAI	106-154	SHIGEMASA	212
HOKUSUI	155	SHIGENOBU	213
JOREN	156	SHIKO	214
KIKUMARO <i>see Tsukimaro</i>	311	SHINSAI	215-223
KIYOHIRO	157, 158	SHOSAI	224
KIYOMITSU	159	SHUNCHO	225-230
KIYONAGA	160-163	SHUNKI	231
KIYONOBU	164	SHUNKO	232-235
KIYOTSUNE	165	SHUNMAN	236-249
KIYOYOSHI	166-168	SHUNSEI	250



	NOS.		NOS.
SHUNSEN	251-255	TOYOSHIGE	327
SHUNSHO	256-267	TOYOYOSHI	328
SHUNTEI	268	TSUKIMARO	329, 330
SHUNYEI	269-270, 338	UTAMARO	331-366
SHUNZAN	271	UTAYAMA	367
SOBAI	272	YEIRI	368
SORI <i>see Hokusai</i>	141-144, 146	YEISEN	369-377
TAIGAKU	273	YEISHI	378-379
TAITO	274-276	YEISHIN	380
TAKEKIYO	277	YEISHO	381
TOYOHARU	278	YEISHUN	382
TOYOHIRO	279-285	YEIZAN	383-404
TOYOKUNI I	286-311	YOSHIHARU	405
TOYOKUNI II	67, 93, 312-323	YOSHIKAZU	406
TOYOMARU	324	YOSHITORA	407
TOYONOBU	325, 326	YUBA <i>see Yoshiharu</i>	



## BUNRO

Ca. 1800-1810

[1]

YOUNG MAN AND WOMAN *Each holds a falcon for hunting in their hands. Publisher Yezakiya. Signed Bunro. The work of this follower of Utamaro is rare.*

13¼ x 9

## CHINNEN (NISHI)

Ca. 1820-1840

[2]

A NŌ DANCER *with Okina mask and black hat dancing with a fan in his right hand. Rich embossing in silver and gold. Gaufrage. A perfect example. Signed with square seal "Chinnen." SURIMONO.\** 7¾ x 7

\* SURIMONO. This Collection is particularly rich in Surimono, most of them in flawless condition. (See under Gakutei, Hiroshige, Hokkei, Hokuba, Hokusai, Joren, Kiyoyoshi, Kunisada, Shinsai, Shunman, Takekiyo, Toyokuni, Utayama, Yeisen, Yeisan.)

Surimono—the word means simply “printed things”—were not sold publicly, but made to order for art-lovers who sent them to each other as souvenirs of festive events, New Year’s greetings or to convey congratulations or announcements on other occasions. They were printed with the utmost care on a special thick paper, and only in small numbers. All the refinements of the printer’s art were lavished upon them; gaufrage, embossing in gold, silver and bronze, together with a wealth of color. They constitute without a doubt the highest perfection of the Japanese wood engraver’s art. Since they were kept as souvenirs with greatest care by the owners, we find among them a larger number of prints which to-day are in the same perfect condition as when they left the publisher’s hands. What the collector calls “Publisher’s State” will, therefore, be found more frequently in the surimono than in any other form of print. GAUFFRAGE (“Blindpressung”) is a process of raising in relief, with the aid of a specially cut block, (which, carefully adapted to the key block, was used without color) certain portions of the print, such as the pattern and the folds of a dress, the plumage of birds, the water of a river, etc, so that they would stand out in relief. This gaufrage, which in the surimono is often heightened by extreme pressure, producing a very sharp and deep impression, is frequently used on carefully printed original editions of broadsheets and other forms of prints, while it is generally omitted in cheaper editions and in reprints.

## GAKUTEI

Ca. 1800-1830

[3]

THE CHERRY BLOSSOM DANCE *The third sheet of a triptych "Nagoya Odori." Two girls in kimono decorated with the kuruma crest are dancing on a stage hung with lanterns and silks bearing the same crest. Against the black night sky, on which in golden letters is written a poem, the white of cherry trees in bloom and the green of pine trees is sharply contrasted. Signed Gakutei Sadaoka fude. SURIMONO.  $8\frac{1}{4} \times 7\frac{1}{4}$*

[4]

TWO FAMOUS PRODUCTS OF BIZEN PROVINCE *Plum wine and plum cake with bowl and plum blossoms embossed with silver and gold. Signed Gakutei. SURIMONO.  $8\frac{1}{4} \times 7\frac{1}{4}$*

[5]

IN CHERRY BLOSSOM TIME *Two girls in front of a huge Temple gate, going up the hill; cherry blossoms (in gauffrage) above and beneath them. Signed Gakutei. SURIMONO.  $8 \times 7$*

[6]

THE SILVER RAIN *Two girls, in richly embroidered kimono, seeking shelter from the spring rain under the same umbrella. A plum tree in bloom at the back. Gold and silver embossing. Signed Gakutei.*  
SURIMONO.  $8\frac{1}{2} \times 7$

[7]

THE NEW YEAR SHIP *The Treasure Ship of the Gods of Luck sailing into port with its load of treasures. Fuji on the right, the sun setting on the left; New Year poem above. Gaufrage and gold. Signed Gakutei Harunobu.* SURIMONO.  $8\frac{1}{2} \times 7\frac{1}{4}$

[8]

A SAMURAI KILLING A DEER *Holding a bow and arrow in his hand. Gaufrage, silver and gold. Signed Gakutei.* SURIMONO.  $8 \times 7$

[9]

KIBI-NO-YE-HIME *She is standing with folded arms and flowing dress on a balcony, cherry trees (gaufrage) in bloom all around her. One of a series of "Honcho Niju-shi-ko," 24 examples of Filial Piety of Japan. Signed Gakutei.* SURIMONO.  $8 \times 7$

[9a]

A FESTIVAL AT MIYAJIMA *On a raft, consisting of three boats lashed together, flowering trees and a crowd of people surround a shrine, on top of which is a Howo bird. The Temple of Itsukushima in the background. Blue, green, rose and yellow tones. The dark blue sky is covered with phantastic clouds. Signed Gakutei Ichimaro.*

$9\frac{3}{4} \times 14\frac{1}{4}$

## HARUJI

(Some read the name Harutsugu)

[10]

A MAN WITH GEISHA GIRLS *A young man, evidently drunk, embraces two geisha girls, while a third one, standing, is turning toward them. The background is formed by a folding screen (byobu), decorated with willow tree and chrysanthemum. The work of this pupil of Harunobu is very rare. Signed Harutsugu.*

HASHIRAYE\*

$27\frac{1}{2} \times 4\frac{3}{4}$

## HARUNOBU

1760-1771

[11]

A PAGE FROM THE "SEIRO BIJIN AWASE"  
"Selected Yoshiwara Beauties." *First edition, 1770. An Oiran seated, unrolling obi cloth.*

$8\frac{1}{4} \times 5\frac{1}{2}$

\* HASHIRAYE (or Hashirakaki) "Pillar-Prints" are the long, narrow prints (about 28 inches long and 5 inches wide) which were used to decorate the inside pillars supporting the roof of the house.

[12]

FROM THE SAME *An Oiran standing with folded arms.*

[13]

FROM THE SAME *An Oiran seated, playing the samisen. Beautiful coloring.*

[14]

A PAGE FROM THE "YEHON HARU-NO-NISHIKI" (*Spring Picture Book*) *A woman attired in a yukata, stands after her bath on the open porch and looks at the reflection of the moon in the lake. A mirror with a towel over it in the background. 1771. 7 x 10½*

THE APPARITION OF THE TWO FAIRIES IN THE FOREST *The first leaf of Harunobu's epoch-making work (the first Japanese book printed in colors) "Furyu enshoku Maneyemon," "The Delightful Love Adventures of Maneyemon," describing in word and picture, how the handsome youth Maneyemon receives from the Fairies a secret drug which enables him to transform himself into any shape, and how he, dwarflike, becomes the invisible witness of the adventures of many lovers.*

*The crypto-signature in the text indicates that the kneeling figure of the youth in a black coat is none other than Harunobu himself, while the Fairy on the right is the celebrated tea-house beauty Osen, whom Harunobu rendered famous through many pictures. The figure on the left is Ofuji, another one of his charming models. The white cloud on which the Fairies have descended, is embossed in beautiful gauffrage. The rust-red trunks of the pines, and the red beam of the Torii of the Kasamori Temple on the right, form a most effective background.*

*A perfect impression of a very rare print, that shows Harunobu's art at its height. 1768.*  $8\frac{1}{4} \times 11\frac{1}{2}$

[ILLUSTRATED, PLATE I]

PEEKING *A young woman, barefooted, wearing a nightdress, is looking through the curtains (noren) into another room. Her right arm is brought up to her face in a gesture of embarrassment. A half page from the preceding work.*  $8\frac{1}{4} \times 5\frac{3}{4}$



[17]

ON THE RIVER BANK *One of a series "Fuzoku Ukiyo Hakkei." This print is entitled "Evening Glow at Mazaki." Two girls at the entrance of a tea house by the river, the one on the left, standing, arranges her hair ornaments, the one on the right is seated.*

*The background is formed by the river (with a boat at the left) and its wooded banks. Rice fields on the right. Soft coloring, gauffrage. ca 1766. Signed Harunobu.*

*11 $\frac{1}{8}$  x 8 $\frac{1}{4}$*

[18]

A RAINY DAY, STREET SCENE *A young woman attended by her maid, who holds an umbrella over her, is addressing a little girl who turns her head completely around over her shoulder, while she opens her umbrella. Two dogs in the background, in front of a bath house, on which is a black sign, reading, "Will be closed tomorrow." Soft colors. Gauffrage. Good condition. Ca 1768. Signed Suzuki Harunobu.*

*11 x 7 $\frac{1}{2}$*

[19]

WARMING SAKE WITH MAPLE LEAVES *An Oiran and her Kamuro warming sake over a fire of maple leaves for a young man who sits by the hibachi, in front of a heavy screen, on which are some pictures and a poem. Through the open shoji, is seen a maple tree in the rain. Pale yellow, gray, brown and pink tones. Good condition. Ca 1766. Signed Suzuki Harunobu.*

*10 $\frac{3}{4}$  x 8*

[ILLUSTRATED, PLATE I]

YOUNG MAN AND WOMAN PLAYING THE KOKYU *They are seated on a bench beside the river, she holds the banjo-like instrument, while he is playing on it with the bow. A fence with shrubs at their back. No text. Signed Suzuki Harunobu. Ca. 1769. 10½ x 7½*

THE THUNDER GOD'S LOVE LETTER *Two young women on a balcony are covering their ears to keep out the sound of thunder. The Thunder God, who is about to throw from above a love letter to the girls, has in his excitement fallen from the clouds and become entangled in a gigantic spider web. One of the drum sticks, which he uses to produce his thunder, has fallen from his belt. A charming and humorous composition. Clear, crisp impression in soft tones. Gauffrage. Ca 1768. Signed Suzuki Harunobu. HASHIRAYE 28 x 5*

[ILLUSTRATED, PLATE II]



[22 and 22a]

AN OIRAN WRITING A LETTER *In front of her a tabako-bon and a hibachi. The folds of her dress in gauffrage. This is evidently an incompleated trial print for the composition represented by No. 22a, which shows two men looking at the writing girl through the window of her "cage." The latter print is doubtless from a more recent block: the beginning of the hair has not the fineness of the original (a most important criterion for the detection of reprints), the colors are crude, the gauffrage absent. In the completed original the sky is a deep black. Signed Harunobu. Ca 1762.*

HASHIRAYE

28 x 4¾

[ILLUSTRATED, PLATE II]

[23]

AN OIRAN WITH HER DOG *The girl, having an obi tied in front, holds a folded letter in her right hand, evidently teasing a little dog which sits upright at her feet looking at her. The quiet rhythm of the lines and the mellowness of the colors are notable. Ca 1767. Signed Suzuki Harunobu and with seal.*

27 x 4½

[ILLUSTRATED, PLATE XIII]

## HIROSHIGE

1820-1858

FROM THE TOKAIDO SET “*Tokaido Goju-San Tsugi*.” 53 Stations of the Tokaido, the highway between Yedo and Kyoto. Some of the pictures of this Series are among the finest landscapes produced by the Ukiyoye School, while others are rather indifferent compositions. Most of the important ones are here represented. All are full-size lateral plates.  $9\frac{1}{4} \times 14\frac{1}{4}$ , signed Hiroshige. From various sets, published by Hoyoedo Takeuchi.

[24]

KAWASAKI, ROKUGO TOSHU *A ferry boat on the Rokugo river, passengers waiting on the opposite shore. A village in the woods. Sky orange; Fuji is only an outline, no key block.*

[25]

HODOGAYA, SHIN KAME BASHI *A bridge over a deep blue river leading to a village. Many people are crossing the bridge.*

[26]

MISHIMA, ASA GIRI *Morning mist. Two travellers with attendants, one on horseback and one in a kago, are seen at the entrance of a temple. A famous print.*

[27]

NUMADZU, KI KURE *A moonlight scene. A number of pilgrims are seen walking along a path by the river, one with a grotesque mask tied to his back. The blue of the sky and water are of the same tone.*

[28]

HARA, ASA NO FUJI *Morning Fuji. Two travelling women followed by a baggage bearer. Mt. Fuji is rising in majestic grandeur. A beautifully graded sky. Paper damaged.*

[29]

YOSHIWARA, HIDARI FUJI *Fuji on the left. Three women on one horse. Rows of pine trees along both sides of the road. Fuji in brownish-purple against a pale yellow sky. Paper damaged.*

[30]

KAMBARA, YORU NO YUKI *Evening snow. A village in a mountain-gorge buried in snow. In the foreground three people wading through the snow. A grey sky, dark at the bottom. A perfect impression in flawless condition.*

[31]

EJIRI, MIHO EMBO *Distant view of Miho beach from the bay of Ejiri. Boats with white sails are seen over roofs of the houses in the foreground. A range of mountain in the distance. A marvelous effect of atmospheric perspective. A beautiful impression. Paper slightly damaged.*

[32]

OKABE, UTSU NO YAMA *Narrow path by a rushing stream in the Utsu mountains. A pilgrim and wood cutters. Green slopes on both sides, grown with trees. Excellent coloring.*

[33]

FUJIYEDA, JIMBA TSUGITATE *Changing horses and coolies at the Fujiyeda station, of which only a part is shown. A traveller with a hat and stick, attired in black coat and red hakama, is seen on the right with a group of coolies. (No. 23.)*

[34]

SHIMADA, OI-GAWA SHUNGAN *Looking down the Oi River from the steep bank. Many travellers and coolies, some of them crossing the deep blue river.*

[35]

FUKUROI, DE-CHAYA *A wayside tea house. A woman keeping a fire, over which a big kettle is hanging from the tree above. A traveller resting on the bench. Foreground green.*

[36]

MITSUKE, TENRYU-GAWA *Several boats on the river, which is famed for its rapids. The distant misty shores are finely rendered. Two large boats in the foreground. Paper damaged.*

[37]

HAMAMATSU, FUYUGARE *Dreary winter. People warming themselves by a fire under a big tree. A village in the background. A perfect impression.*

[38]

SHIRASUKA, SHIOMI-ZAKA *Sea View Hill. A procession of a Daimyo descending a green slope by the blue sea. Pine trees on both sides of the hill. Softly graded yellow sky. A splendid design. Paper slightly damaged.*

[39]

FUTAGAWA, SARU-GA-BARA *A place where country races and horse markets were held. Three pilgrims in the foreground. In good condition.*

[40]

CHIRYU, SHUKA UMA-ICHI. *Principal summer Horse Fair. People and horses are seen in the green fields, in the middleground a pine tree. A "whale-back-hill, omitted in other copies, appears in this print. Beautifully graded sky. Paper slightly damaged.*

[41]

YOKKAICHI MIYE-GAWA *A celebrated print, showing the sweep of the wind across the river. A man running after his hat under a willow tree, another one is struggling against the wind on narrow bridge. The river is grown with reeds. On the left houses and masts of boats. A fine impression in good condition.*

[42]

SHONO, HAKU-U *The famous Rain Storm, one of Hiroshige's most celebrated prints. A traveller in a kago, protected with oil cloth, is being carried up the slope, while two other travellers are running down the hill. Roofs of houses on the right. The dark tree tops bending in the heavy storm. A good impression.*

[43]

SEKI, HAYA-DACHI *Early start from Headquarters. Decorative hangings with huge blue crests. The scene is at dawn and the sky is still dark.*

[44]

TSUCHIYAMA, HARU NO AME *A procession passing over a small bridge in a spring shower. On the left several houses are seen under dark trees. The green and red coats and the blue of the rushing brook relieve the grey of a rainy day. In perfect condition.*

[45]

OTSU, SOI CHAYA *A view in front of a tea house. Three carts heavily loaded are drawn by oxen in the foreground. A good impression in soft colors.*

FROM THE TOTO MEISHO SERIES *Views of Yedo. Signed Hiroshige. Full size horizontal plates.*

[46]

NIHON-BASHI NO SHIRASAME. *View of Nihon-bashi in the rain. Several people with umbrellas crossing the bridge. On the other side a group of store houses with white walls. Mt. Fuji, a grey silhouette, looming in the center. Beautifully graded evening sky. An excellent impression.*



[47]

ASAKUSA KINRIYU-SAN *Asakusa Temple in the snow. An enormous crowd attending the Toshinoichi Fair, is thronging the grounds in a heavy snow storm. Paper rubbed.*

[48]

SHIBA ATAGO SAN *View from the summit of Atago hill at Shiba. In the foreground tea houses and a group of people. On the left the entrance of a temple. A rainbow crossing the sky back of a tree. A good impression. Worm holes.*

[49]

KAMEIDO TEMPLE GROUNDS IN THE SNOW  
*Two drum bridges, buildings and a grove of trees beyond. The blue of the water is particularly beautiful. Paper damaged.*

[50]

UYENO TOYEIZAN NO ZU *View of the Toyeizan shrine at Uyeno. The red shrine is seen through pine trees and cherry trees in full bloom.*



[51]

KAIANJI MONUJI NO ZU *Maple trees in the autumn at Kaianji. In the foreground tea houses, people, maple and pine trees. At the foot of the hill the deep blue sea. A perfect impression.*

FROM THE MEISHO YEDO HYAKKEI SERIES  
*Full size upright prints, dated 1856-1858, Publisher Uwoya Yeikichi.*

[52]

KAMEIDO TENJIN KEIDAI *View of the garden of the Kameido Temple. A drum bridge over a deep blue pond. Wisteria blossoms above. Two swallows flying across the pond. An excellent impression in perfect condition.*

[53]

MAMA NO MOMIJI, TEKONO NO YASHIRO  
*Maples of Mama, Tekona Temple. A view through the over-hanging branches of a maple tree over the plain of Yedo. An excellent impression of one of Hiroshige's most original compositions.*

[54]

ASAKUSAGAWA, SHUBI NO MATSU OMMAYA-GASHI *Pine tree of Shubi, Asakusa river. Night scene with stars in a black sky. In a covered boat under a dark pine tree the shadow of a woman on the green blind. Blue river. A charming nocturne. Good condition.*

[55]

RYOGOKU HANABI *Fireworks at the Ryogoku bridge. A rocket and stars bursting in a blue-black sky. Many pleasure boats on the river. Fine contrast between the blue tone of the river and the dark sky. Good condition.*

[56]

TONEGAWA BARABARA MATSU *A view of Tone river. From one of the fishing boats a net is being cast,—“a veritable snap-shot.” Two herons flying across the evening sky. Good condition.*

FROM THE YESAKI TOKAIDO SERIES *Small horizontal prints 6½ by 8, signed Hiroshige*

[57]

SHIMADA *A procession of travellers crossing the Oi-gawa.*

[58]

ARAI *Several sail boats off the coast. The mountain is in dark grey.*

[59]

KYOTO *The last station of the Tokaido. People walking on the famous Sanjo bridge over the Kamo river in Kyoto. On the opposite side of the river the city and mountains are seen. Harmonious coloring of great beauty.*

FROM THE KISO KAIDO SERIES *Full sized horizontal prints, signed Hiroshige*

[60]

MOCHIZUKI *People on the highway by a row of pine trees, two of them leading horses laden with baggage. In the distance the moon is rising above the mountain and the pine trees. Pale blue sky. Paper damaged.*

[61]

MIYA-NO-KOSHI *Misty moonlight. In the foreground the family of a peasant is walking on a small bridge under some trees. Through the thick mist the vague silhouette of trees and of a solitary peasant is dimly seen. "The finest picture of mist and moonlight by a Japanese artist." The simplicity with which the effect is produced is astounding. In beautiful condition.*

[ILLUSTRATED, PLATE III]

[62]

NUMADZU *View of Mt. Fuji and Ashigara-yama in the snow. A village, trees and bridge buried in the snow. Sky and river in blue. A perfect impression. Upright plate. From the Goju-san Tsugi Meisho Zu-Awase Series.*

[63]

YOSHIWARA *View of Fuji from Ukishima-ga-Hara pond below the mountain, the lower part of which is in a cloud. Houses and pine trees are seen in the distance with a flock of birds flying across the mountain. From the Goju-san Tsugi Meisho Zu-Awase Series. Upright plate.*

[64]

YOSHIWARA *Snow-covered Fuji rises majestically behind some pine trees. A woman on horseback and other travellers on the right under pine trees. From the Maruzei Tokaido Series. Oblong print.*

[65]

A VIEW OF THE FIREWORKS ON THE SUM-  
IDA RIVER *Boats decorated with lanterns under a large bridge on which crowds of people are seen. Fireworks bursting in the evening sky. From the Maruzei Tokaido Series.*

[66]

OHASHI NO MITSUMATA *A view under the Ohashi. Swimmers jumping from the bridge. One has landed in a boat just passing. Several others are seen swimming in the river. Fuji in the distance.*

[67]

OCHIAI HOTARU *Fire-flies at Ochiai. A woman and a girl are pursuing fire-flies with a fan by a stream. A small hill in the distance is seen against a dark sky. In collaboration with Toyokuni.*

[68]

FUJI SANJUOKKEI, KAZUSA KANOSAN *Mt. Fuji from Kano mountain of Kazusa province. The mountain is seen beyond a bay. In the foreground a woman on horseback about to pass through a Torii beside a large cedar tree.*

[69]

A NOCTURNE *Shinano, Sarashina Tagoto no Tsuki, Kyodai-Yama. Full moon reflected in the rice terraces at Kyodai Hill. From the base of a high mountain mists are arising. Houses are seen above the rice fields; below flows a stream. An extraordinary composition of haunting beauty.*

[ILLUSTRATED, PLATE III]

[70]

OMI HAKKEI, KARASAKI NO YAU *Evening rain at Karasaki. The famous old pine tree, its spreading branches supported by posts, is veiled in a steady summer rain. The sea wall is in blue. Paper damaged.*

[71] .

AN ILLUSTRATION FROM THE "CHUSHINGURA" Act XI *The 47 Ronin crossing the bridge; two, disguised as boatmen, are seen in the foreground. It is a winter night.*

[72]

NATSU, RYOGOKU NO TSUKI *The summer moon from Ryogoku Bridge. A boat laden with vegetables is passing under the bridge. On the opposite shore a small village. From the Shiki Koto Meisho Series (Upright panel prints; The four seasons in Yedo). 15 x 5*

[73]

AKI KAIANJI MOMIJI *Maples at Kaian Temple in autumn. Two visitors are seen on the hill looking toward the sea, on which are several boats. A part of the town below. From the Shiki Koto Meisho Series. 15 x 5*

FROM THE BIRD AND FLOWER SERIES  
*Narrow upright panels.*

[74]

A PHEASANT ON A SNOW COVERED PINE TREE *A famous print, but in defective condition.*

[75]

BLUE BIRD AND FUYO FLOWER *Gaufrage. A good copy of the original issue.*

[ILLUSTRATED, PLATE IV]



[76]

A LONG TAILED BIRD AND PEACH BLOS-  
SOMS *Paper stained.*

[77]

TWO SWALLOWS AND IRIS

[78]

A SPARROW AND DOUBLE CHERRY BLOS-  
SOMS *Gaufrage. A good impression of the first issue.*  
*Repaired.*  $14\frac{3}{4} \times 7$

[79]

A BIRD AND LOQUAT *A beautiful blue print with  
red seals. A Chinese poem in upper corner. A very  
important and rare print in excellent condition.  $15 \times 6\frac{3}{4}$*   
[ILLUSTRATED, PLATE IV]

[80]

A WINTER SCENE *A woman with folded um-  
brella standing on the snow-covered river bank.  $10 \times 7\frac{1}{2}$*



[81]

A GIRL WITH AN UMBRELLA *In the background people at the temple festival, houses and the sea. Birds are flying across the sky. Full size upright sheet.*

[82]

A MOONLIGHT SCENE *Under a willow tree, the branches of which are silhouetted against the full moon, a woman is standing with a fan in her mouth. Full size upright print.*

[83]

NARUMIGATA HOSHIZAKI *Sea view off the coast of Narumibay. A large wave is dashing against the rock over which a group of sanderlings is flying.  $6\frac{3}{4} \times 5\frac{1}{4}$*

[84]

TSUCHIYAMA *A rain at Tsuchiyama below the Suzuka mountain. Paper stained.  $6\frac{3}{4} \times 5$*

[85]

MOONLIGHT IN THE MOUNTAINS *The full moon is half hidden by a high cliff. A water-fall in the foreground rushing by two gnarled pine trees. A great picture in a small size. No signature.  $10 \times 5$*

[ILLUSTRATED, PLATE IV]

[86]

A STILL LIFE *A red fish and an awabi shell on yellow ground.*

[87]

THE SILVER BIRD *A nightingale is perched on a flowering plum branch. Spring flowers at the foot of the tree. SURIMONO. Gold and silver embossing. In good condition. Surimono by Hiroshige are rare.* 5 x 7

[ILLUSTRATED, PLATE V]

[88]

SUNRISE IN THE COUNTRY *The red disc of the rising sun is seen through the branches of a flowering plum tree. A little house with a pine tree in front on the right. Gauffrage and silver. A charming composition. Signed Hiroshige. SURIMONO.* 5¼ x 7¼

[ILLUSTRATED, PLATE V]

[89]

THE TOKONOMA DECORATED FOR THE NEW YEAR *Flowers in a vase, kakemono, fan and Sambo. Silver and gold embossing. One corner stained. Signature of Hiroshige. SURIMONO.* 8 x 7½

[90]

THE SNOW GORGE *A crisp impression on brownish paper of the celebrated print, which has something of the grandeur of the Chinese masters. KAKEMONOYE.\**

28 x 9½

[91]

THE SURVIVAL OF THE FITTEST *Karashishi with young one. According to the Japanese tradition the Shishi (the legendary lion) tested the vitality of their young by throwing them from the top of a cliff. Large peonies are growing on the rock. KAKEMONOYE.*

28½ x 9½

[92]

A VIEW OF ASUKAYAMA HILL *A picnic on a spring day. Pine trees and cherry trees in the distance. Snow clad Fuji in the center. TRIPTYCH.*

[93]

IN A MOONLIGHT NIGHT *A poet is composing a verse about maple trees. A young woman is offering him ink for writing. Beyond the rice-fields, in which the full moon is reflected, a range of mountains.*

\*Kakemonoye is the technical word for the large panel prints, about 28 x 9½, which were printed from two full sized upright blocks and then joined.

## HOITSU

*Ca. 1820-40*

[94]

A BEGGAR KNEELING IN FRONT OF A  
STONE LANTERN *under a willow tree before a  
nobleman in court dress. Heavy gaufrage and deep  
lacquer-like blacks. Diptych. Signed Hoitsu in a large  
square seal. Good impression. SURIMONO. Size of  
each sheet*  $7\frac{3}{4} \times 7\frac{1}{4}$

## HOKKEI

*Ca. 1830-48*

[95]

WHITE ROOSTER AND A HEN *The white plum-  
age of the rooster is done entirely in gaufrage, without  
outlines. A marvelous example of perfect printing.  
Signed Hokkei. SURIMONO.  $8 \times 7\frac{1}{2}$*

[ILLUSTRATED, PLATE IX]

[96]

URASHIMA CROSSING THE SEA ON THE  
BACK OF A GIANT TURTLE *Signed Hokkei.  
SURIMONO.  $8\frac{1}{2} \times 7\frac{1}{2}$*

[97]

THE MOUNTAIN WITCH YAMA-UBA *The wild woman of the mountain. A legendary figure said to be Kintaro's mother. The background gold on green. A rather involved composition. Signed Hokkei.* SURIMONO.  
8½ x 7

### HOKUBA

Ca. 1800-1830

[98]

THE GOBLIN WOMAN OF ADACHIGAHARA  
*The legendary cannibal woman who killed children. Scene from a No drama. A young man with a rosary in his outstretched hands in an imploring attitude before her. Signed Hokuba.* SURIMONO. 8¼ x 7

[99]

SCENE FROM A NŌ PLAY *Yama-Uba, the mountain witch, is leaning on a staff. A seated figure at her feet.* SURIMONO. 8¼ x 7

[100]

SCENE FROM A NŌ PLAY *An old man carrying a bundle of faggots leaning on a staff and talking with a man wearing a coat decorated with red and gold maple leaves.* SURIMONO. 8¼ x 7¼

[101]

SCENE FROM A NŌ DRAMA *A weaver and two visitors in front of a loom. Signed Hokuba. SURIMONO.*  
8¼ x 7

[102]

SWALLOWS AND PEONIES *The petals of the white peony are done in gauffrage. Signed Hokuba. SURIMONO.*  
8¼ x 7½

[103]

UNDER THE WILLOW TREE *A young woman holding a lantern in her right hand standing under a willow tree by the river. Beautiful soft coloring. Signed Hokuba. SURIMONO.*  
4 x 5

[104]

A RAT EATING KUSHIGAKI *Persimmons dried and strung on a bamboo stick. The background embossed in gauffrage in tiny squares. Signed Hokuba. SURIMONO.*  
5 x 7¼

HOKUJU

*Ca. 1830*

[105]

FUJI FROM MIHO-NO-MATSUBARA *Blue sky with white clouds.*  
7½ x 10

## HOKUSAI

Ca. 1790-1849

[106]

*This and the five prints following are from Hokusai's celebrated work "Fugaku San-ju-Rokkei. Thirty-six views of Fuji" issued between 1823-29.*

**FUJI MIRRORED IN LAKE MISAKA** *The mountain is mirrored in the quiet water of the lake. The reflection, instead of being vertically under the mountain, is considerably to the left, bearing an entirely different shape, and is confined to the mountain alone, not including the rest of the spring-landscape. The Japanese artist seldom represented reflections in the water, they being considered a transitory negligible thing, the same as shadows. It is curious to see how the eye of the great artist, who pictured anything in nature with astonishing fidelity, erred when it tackled a problem outside of the frame of Japanese tradition and convention. Signed Zen Hokusai I-Itsu fude. 10 x 14½*

[107]

**THE GREAT WAVE OF KANAGAWA** *A gigantic wave, "rising like a spirit of destruction," is about to engulf in its trough two long boats, while Fuji looms serenely in the distance. The most celebrated print of this series. A good impression. Paper browned and stained through exposure. Signed Zen Hokusai I-Itsu fude.*



[108]

FUJI FROM MANNEN BRIDGE *In a long sweeping arch the bridge spans the river. A boat in the center foreground; a fisherman on the right. Many people, one with an open umbrella, on the bridge, under which Fuji is seen outlined against the pale blue sky. A marvelous effect of atmospheric perspective. Signed Hokusai Aratame-I-Itsu fude.* 10x14¾

[ILLUSTRATED, PLATE VI]

[109]

MUSASHI TAMAGAWA *The Tama river in the province of Musashi. Fuji, dark blue and snow covered, rises majestically over a great bank of mist. A boat is crossing the river. In the foreground a horse with a heavy load is being led along the bank. Time worn. First edition. Water of river done in gaufrage. A celebrated print. Signed Hokusai I-Itsu fude.* 10 x 14¾

[110]

FUJI SEEN BETWEEN THE ROOFS OF THE MITSUI EMPORIUM *Suruga Street, Yedo. On one of the roofs men are at work repairing the tiles. Two kites flying in the sky. A good impression. Paper browned and mildewed. Signed Zen Hokusai I-Itsu.*

[111]

RYOGOKU BASHI *Fuji seen at evening, terminating the great Ryogoku Bridge. A crowded ferry is crossing the river. Sharp, crisp impression of the first edition but defective condition. Signed Zen Hokusai I-Itsu.*

[112]

THE STONE BRIDGE OF TEMPOZAN *One of the series entitled "Shoku Meikyo Kiran," "Views of Bridges of various Provinces." 1827-30, published by Yeijudo of Yedo. Under the bridge, which, framed by pine trees, spans the Aji river in a graceful curve, a boat is passing. People are walking over the bridge from either side. A perfect impression of the first edition. Signed Gogaku.* 10 x 14 $\frac{3}{4}$

[ILLUSTRATED, PLATE VI]

[113]

BY THE SUMIDA RIVER *One of the series entitled "Furyu Sumidagawa Hakkei." Two geisha girls followed by a servant carrying a bundle. Winter. Signed Hokusai.* 14 $\frac{3}{4}$  x 7

[114]

A PAGE FROM MITATE NIGU-SHI KO *One of the illustrations of filial piety. Signed Gwakyojin Hokusai.* 9 x 7

[115]

TWO TRAVELLERS LEAVING A TEA HOUSE  
ON THEIR WAY TO FUJISAWA *The maid in the  
doorway is bidding them good-bye. From the quarter  
block Tokaido series, containing 53 small oblong views  
and seven others of double width. Signed Gwakyojin  
Hokusai. First edition, ca. 1805.* 5 x 7

[116]

TRAVELLERS ON THE WAY TO MISHIMA  
*From the same series. At Lake Hakone. A lady is being  
carried in a kago, followed by three people on foot and a  
servant on horseback. Signed.*

[117]

BY THE SEA ROAD *A double-width sheet from the  
same series. Three ladies followed by a servant  
carrying baggage. A plum tree in bloom on the right,  
towers and the moat of a castle on the left. Signed  
Gwakyojin Hokusai. Defective paper.* 5¼ x 14

[118]

LONG TAILED ROOSTER WITH HEN AND  
CHICKENS *Maple leaves on the ground. 7¼ x 11.  
Evidently trimmed down from larger size. No signature.*

[119]

THE PINE TREE OF TAKASAGO *The spirits of the old couple Jo (with a rake) and Uba (with a broom) gathering pine needles. The emblems of longevity, the crane and the tortoise, are represented in the picture. The crane, in gauffrage against the disappearing disc of the setting sun. A perfect impression in good condition.*  
10 x 14¾.

[120]

THE WOOD CUTTER AND HIS WIFE *Finding the precious jewel, Tama, and being watched by the Daimyo's servant, who was hiding behind a tree. The water done in gauffrage. A perfect impression, slightly worn at the bottom. No signature.* 10 x 15

[121]

A GIRL ATTIRED IN RICH ROBES *of red, purple and green is performing a dance on the balcony of the palace. A court attendant seated on the right is watching the dance, while from behind the bamboo blinds (sudare) at the back, the Prince is supposed to be watching the dance. In perfect condition. No signature.* 9¾ x 14¾

[122]

PLEASURE BOAT ON THE SUMIDA *The boat bearing the name Sumida Maru, is decorated with lanterns. Two ladies are admiring a decorative dwarf pine tree on the lacquer stand before them. A servant in the background. No signature.*  $9 \times 14\frac{1}{2}$

[123]

THE RETURN FROM THE PICNIC *Two men, each carrying two swords, returning from a picnic in a very exhilarated condition. One, half covering his face with a fan, seems to be singing, while the other strikes the bottom of the sake-keg, which he carries on his shoulder, like a drum. On the rising green slope the trunk of a cherry tree. A rare print of greatest importance. Signed Katsushika Hokusai. In good condition.*

$18\frac{1}{2} \times 10\frac{1}{2}$

[ILLUSTRATED, PLATE VII]

[124]

A PAGE FROM THE ONE HUNDRED HUMOROUS VERSES *Furyu Odoke Hyakku. Two men playing "kubi hiki," a sort of tug-of-war played with a rope loop around the neck. The umpire with a fan stands by in a comic attitude. Signed Hokusai.*  $4\frac{1}{2} \times 7$

[125]

A CARICATURE *A man possessed by a spirit fox (in Japan the fox—Kitsune—is reputed an evil creature, capable of demoniacal powers such as possession) is being freed from the influence by an enchanter. Signed Hokusai.*  $4\frac{1}{2} \times 6\frac{1}{2}$

[126]

FROM THE SAME SERIES *A man at an inn startles the maid servant by his enormous eating capacity. Signed Hokusai.*

[127]

FROM THE SAME SERIES *Three servants enact a farce in the absence of their master. Signed Hokusai.*

[128]

A DREAM *A man is startled seeing the figure of a woman in the clouds of smoke arising from his hibachi. No signature.*  $4\frac{1}{2} \times 6$

[129]

ONE OF THE THREE GODS OF POETRY (*Waka Sanjin*) *Akahito is here represented by a beautiful woman. Printed on surimono paper. Exquisite color. Signed Hokusai.*  $5 \times 3\frac{1}{2}$

[ILLUSTRATED, PLATE VIII]

[130]

FROM THE SAME SERIES *Hitomaru. Printed with the same excellence.*

[131]

AT THE THEATER *Two women in a box at the theater, one kneeling with her head resting on her hands, the other one with outstretched arms leaning over her. The sign at the bottom reads "It will begin tomorrow."*  
5¼ x 3½

[132]

A PAGE FROM TOSA-NIKKI *A famous diary written by Kino-tsurayuki. He is attired in a white Shitatari with gold design, a servant behind him talking to three men attired in Korean costumes. Rocks and plants done in Chinese manner. Across the water a range of mountains under the silver moon. The subject of the poem is the Moon of Mikasa Mountain. Beautiful gauffrage. No signature. SURIMONO. 8 x 7¼*

[133]

STILL LIFE *A page from the same work. An open lacquer letter box embossed in greenish gold, a letter and a small plant in a porcelain jar. No signature.*



[134]

A GROUP OF SEVEN LADIES *each one holding some object (a makimono, branch, a helmet, koto, fan and tortoise) in front of a plum tree. Green and brown tones. Signed Gwakyojin Hokusai. SURIMONO. 5½ x 11¼*

[135]

SHUTTLECOCK *In a game of battledore and shuttlecock on New Year's day, the shuttlecock got caught in the branches of a plum tree. The two young women are trying to dislodge it. A beautiful composition in soft tones and gauffrage. Signed Hokusai. SURIMONO. 5½ x 7½*

[136]

MOTHER AND CHILD *The mother is heating something on the hibachi, fanning the coals with a piece of paper. The child lying on his stomach. Paper slightly rubbed. Signed Hokusai. 4¾ x 7¾*

[137]

AT THE BEACH *A woman holding in her left hand a white lantern, in her right hand a flat open basket with fish. Fishing boats in the distance. Signed Gwayojin Hokusai. 7½ x 3*

[138]

GATHERING YOMENA *A green vegetable sometimes used in making rice cakes. One of the girls is leaning over, while the other one is standing back of her, holding up her kimono. In the background a temple with pagoda. Soft greens, pinks, reds, and gaufrage. Signed Hakugaku Hokusai. SURIMONO.  $5\frac{1}{4} \times 7\frac{1}{4}$*

[139]

A DAIMYO'S ATTENDANT *carrying a wine cup decorated with urajiro (a plant used for Good Fortune as a decoration on feast days). A plum tree and stone lantern in the background. Signed Hokusai. SUROMINO.  $4\frac{1}{2} \times 4\frac{1}{2}$*

[140]

KITE FLYING *A mother looking out of a round window of the house is watching a boy flying a kite. Signed Hokusai. SURIMONO.  $5\frac{1}{4} \times 7\frac{1}{2}$*

[141]

A HOUSE UNDER A PLUM TREE *A man smoking and a priest (?) sitting on a bench in front of a straw fence. A woman in flowered kimono is standing beside them. Signed Sori. SURIMONO.  $5 \times 6\frac{1}{2}$*

[142]

ON NEW YEAR'S DAY *A woman and her daughter buying a plant from a street flower vender. The poetry on the left is by Motoyoshi. A perfect Surimono in flawless condition. Signed Sori.*  $5\frac{1}{2} \times 7\frac{1}{2}$

[143]

A DOMESTIC SCENE *A woman is offering a Kammuri to her husband (a head dress worn by nobles on formal occasions). On the floor in front of him is his yeboshi, a cap-like head dress. A composition of great simplicity. Signed Sori. SURIMONO.*  $5\frac{1}{2} \times 6\frac{1}{4}$

[144]

TWO COURT ATTENDANTS *waiting in front of a tent for their master. A most unusual print in pale soft yellows. Signed Sori.*  $5\frac{1}{2} \times 5\frac{1}{4}$

[ILLUSTRATED, PLATE VIII]

[145]

AN OIRAN SEATED AT HER DESK ABOUT TO COMPOSE A SPRING POEM *Very delicate subtle tones. No signature. SURIMONO.*  $5\frac{1}{2} \times 5$

[146]

A MORTAR FOR POUNDING RICE *with a mallet on top of it. A rooster and hen and rice bag on the ground. Embossed in gold. Signed Sori.* SURIMONO.

$4\frac{3}{4} \times 5\frac{1}{2}$

[147]

AN OWL SITTING ON THE BRANCH OF A CHERRY TREE *In right upper corner two poems by Shuncho-Tei and Senshun-an. Gauffrage. No signature.* SURIMONO.

$8 \times 7\frac{1}{4}$

[148]

IMPLEMENTS FOR NEW YEAR'S ENTERTAINMENT *Black lacquer wine cups with silver ornamentation for "toso," a wine only drunk on New Year's day. Soup bowls—one wrapped up in paper—and chop sticks in lacquer box. Dried fish and dried black beans. A perfect impression. Paper slightly stained. Signed Hokusai Aratame I-Itsu fude.*

$8\frac{3}{4} \times 7\frac{1}{4}$

[149]

MUSICAL INSTRUMENTS *Drum, Kokyu with bow, etc. Gold and silver gauffrage. Signed Furakukyo I-Itsu.* SURIMONO.

$8\frac{1}{4} \times 7\frac{1}{4}$

[150]

KAKIZOME *"The first writing on the New Year's day." A mother, watching her son writing with a big brush, is preparing the ink for him. In the tokonoma hangs a New Year's decoration. Signed Hishikawa Sori.*  
SURIMONO.  $5\frac{1}{2} \times 7\frac{1}{4}$

[151]

A WINTER DAY *A girl, attired in a greyish purple kimono and green obi, under a snow covered umbrella, is about to enter the boat where another woman is awaiting her. A print of most delicate coloring. Signature rubbed off.* SURIMONO.  $5\frac{1}{2} \times 7\frac{1}{2}$

[152]

IN A GARDEN *Three women in front of a bridge and flowering plum tree listening to the song of a nightingale, the harbinger of spring. No signature.*  
SURIMONO.  $8 \times 5\frac{3}{4}$

[ILLUSTRATED, PLATE VIII]

[153]

A VISIT TO A SHRINE BY THE SEA *Three travellers, a man and two richly attired ladies, followed by a servant carrying baggage and umbrellas and preceded by a man pointing toward Fuji, have come to the crest of the hill. The upper part of a stone Torii and tree tops in the right lower corner. An impressive composition in Hokusai's best style. Water in gaufrage. Paper rubbed and stained. Signed Hokusai.*  $7\frac{1}{2} \times 20$

NOBLEMEN PLAYING KYOKU-SUI-NO-YEN  
*by the river side in the spring. This curious game, taken over from the Chinese, is a recreation for literati, who take seats on the banks of a winding river and compose poems. From the upper part of the river, a short distance above, cups filled with sake are set floating. They are picked up and emptied by those who have completed and committed a poem to paper. The players who did not succeed in composing a poem were not permitted to drink until a cup stopped at their feet by accident. Heavy gauffrage. A perfect impression. Paper slightly stained in spots. Signed Gwakyojin Hokusai. SURI-MONO.* 8½ x 22

[ILLUSTRATED, PLATE IX]

## HOKUSUI

Ca. 1840

ON THE SHORE OF FUTAMI-GA-URA *Two lady travellers have arrived in a kago decorated with plum blossoms, at the shore of Ise to view the famous "Husband and Wife Rock" at sunrise. Gauffrage in gold. In good condition. SURIMONO.* 7½ x 10½

## JOREN

*Ca. 1840-50*

[156]

TWO OIRAN IN GORGEOUS KIMONO *One with a long pipe, seated, the other one in a red kimono beside a lacquer stand, over which she hangs an embroidered robe. Rich gold and silver embossing. A characteristic example of the most elaborate kind of surimono. Signed Hokute Joren.*  $8\frac{1}{4} \times 7\frac{1}{2}$

## KIYOHIO

*Ca. 1745-1758*

[157]

THE OIRAN NAKAMURA TOMIJURO AND A KAMURO UNDER A MAPLE TREE *Faded rose and green tones. Beniye. Good condition. Signed Torii Kiyohiro.*  $11 \times 5\frac{1}{2}$

[ILLUSTRATED, PLATE XI]

[158]

THE OIRAN SEGAWA KIKUJIRO WITH KAMURO UNDER A PLUM TREE *Rose and green. Beniye. Good impression. Worm holes. Signed Torii Kiyohiro.*  $11 \times 5\frac{1}{2}$



## KIYOMITSU

Ca. 1755-1765

[159]

AN ILLUSTRATION FROM THE PLAY  
"CHUSHINGURA." *The actor Nakamura Matsue  
as Okaru. The stage represents a balcony of the house  
looking out into the garden. Rose and green tones. Beniye  
Signed Torri Kiyomitsu. In fair condition. 13¼ x 5½*

## KIYONAGA

Ca. 1777-1790

[160]

SCENE FROM A PLAY *On the platform above two  
men are singing, while a third one is playing a Samisen.  
Two men and two women below, evidently representing  
a scene at a Yoshiwara house. Splendid blacks.  
Gaufrage. Signed Kiyonaga. A very important print.*  
15 x 10

[ILLUSTRATED, PLATE X]

[161]

A COURT LADY ABOUT TO LEAVE THE  
PALACE *preceded by a flute player and a woman hold-  
ing a lantern. Two girls are kneeling on the engawa.  
Note the effective spacing of black. An admirable com-  
position. Signed Kiyonaga. HASHIRAYE. 26 x 4¾*

[162]

AFTER THE BATH *A woman looking into a small mirror. Her bathrobe is falling from her shoulder. A good impression. Signed Kiyonaga. HASHIRAYE*  
27½ x 4½

[163]

IN THE KITCHEN *The girl in the foreground is making misoshiru, another is cutting vegetables and another one is reaching for a box which contains cups for soup. The box bears a label which reads "Ten cups for soup." A spirited composition in mellow colors. Good condition. Signed Kiyonaga. HASHIRAYE. 25½ x 4¾*

## KIYONOBU

*Ca. 1700-1729*

[164]

THE ACTOR MATSUMOTO KOSHIRO *holding a large sake cup and fan. A lacquer print, Tanye. Hand-colored with beni and yellow. Defective paper. Perfect copies of these early prints are seldom obtainable. No signature.* 10¼ x 4¾

[ILLUSTRATED, PLATE XI]

## KIYOTSUNE

Ca. 1755-1765

[165]

AN ACTOR PRINT *Ichikawa Yazo as Soga-No-Goro. The kneeling figure is Iwai Hanshiro as the Oiran Sugawara. Pale pink, greyish purple and yellow. In fair condition. Signed Kiyotsune.*  $11\frac{1}{4} \times 5\frac{1}{2}$

[ILLUSTRATED, PLATE XI]

## KIYOYOSHI

(Also called Goshichi) Ca. 1800-1820

[166]

THE FISHERMAN URASHIMA TARO *Sitting on arch-shaped rock, through which the sea can be seen, is looking down at a turtle. (According to the legend, a turtle took him to a palace at the bottom of the sea, where he lived for many years, until, at last homesickness drove him back to his native fishing village.) Signed Kiyoyoshi. Gauffrage. SURIMONO.*  $8\frac{3}{4} \times 7\frac{1}{2}$

[167]

BACK OF A METAL MIRROR WITH RED TASSELS *Decorated with the legendary nine-tail fox. Gauffrage and silver. Signed Harukawa Goshichi. SURIMONO.*  $8\frac{1}{2} \times 7\frac{1}{2}$

[168]

AN OIRAN ON PROMENADE *Gorgeous robes; obi with Gold Dragon. Cherry tree and bamboo fence beside her. Signed Harukawa Goshichi. A perfect impression.* SURIMONO. 8 x 6½

KOITSU

*Ca. 1830*

[169]

ON NEW YEAR'S DAY *An old man is receiving a cup from his grandson from which to drink "Toso" on New Year's day. Beside him is a hibachi and some New Year's refreshments. Gaufrage, silver and gold. Signed Koitsu.* SURIMONO.

KORIUSAI

*Ca. 1770-1781*

[170]

TWO GIRLS ON A BALCONY *from which is seen Awazu, one of the eight beautiful views of Omi province. Part of a castle is seen on the right of the lake. Gaufrage. From the "Ryakku Omi Hakkei." Signed Koriu.* 9¾ x 7½

[171]

THREE OIRAN WITH TWO KAMURO *and a maid with a lantern. Signed Nihon-yeshi Koriusai. An excellent impression in perfect condition. Gauffrage.*  
15 x 10¼

[172]

THREE LADIES ON A SPRING DAY *One is playing the Koto and another the Samisen. Through the window, which is surrounded by a heavy black frame, the garden is visible. Cherry blossoms in the foreground. A masterful composition. Signed Koriu.* 15 x 10

[173]

THE SEVEN GODS OF LUCK ON THE TREASURE SHIP *Yebisu is catching a fish. Mt. Fuji is seen in the upper part. Gauffrage. No signature. HASHIRAYE.*  
26½ x 4½

[174]

THE DREAM *An Oiran has fallen asleep at her desk. Above is pictured her dream in which she is embraced by an insolent lover, while a servant kneels in front of them, her head turned around in surprise. Colors vivid. Signed Koryu. HASHIRAYE.* 26½ x 4¾

[175]

AN OIRAN DREAMING *She has fallen asleep at her desk. A part of her face and her hand are visible through a transparent fan. In a cloud arising from her mouth the dream of her elopment is pictured. She is shown letting herself down from a tree over the garden wall into the arms of her waiting lover, whose face is hidden under a hood. Gaufrage. Excellent coloring. A perfect impression. Signed Koriusai. HASHIRAYE.*  
26 ½ x 4½

[ILLUSTRATED, PLATE XII]

[176]

WINDING THE CLOCK *A young woman is sitting on the shoulders of a young man so as to be able to reach up to a clock she wants to wind. An exceedingly graceful composition of beautiful coloring. A perfect impression. One of a series entitled "Furiyu Zashiki Hakkei." Signed Koriusai. HASHIRAYE.* 26 x 4½

[ILLUSTRATED, PLATE XII]

[177]

A WINDY DAY *A young woman with flowing robes is running; with her left hand she holds on to her broad hat (amigasa). The naive grace of this running figure can hardly be surpassed. Signed Koriusai. HASHIRAYE.*  
27½ x 4¾

[ILLUSTRATED, PLATE XIII]

[178]

A YOUNG MAN ASSISTING A YOUNG WOMAN  
INTO A BOAT *Her geta has slipped from her foot.  
Lake and houses in the background. Gaufrage. Signed  
Koriusai. HASHIRAYE.*  $26\frac{1}{2} \times 4\frac{3}{4}$

KUNIHIRO

*Ca. 1820*

[179]

TRAVELLERS BY THE SEA *A man and woman  
are walking along the shore with two small boys  
playing in front of them. The baggage bearers and a  
woman follow. The sun is rising over the horizon. Signed  
Kunihiro.*  $10\frac{1}{4} \times 15\frac{1}{4}$

KUNIMARU

*Ca. 1830*

[180]

A GEISHA GIRL WITH A SAMISEN *She is  
attired in pale green costume with a long obi. Signed  
Kunimaru. Gaufrage. KAHEMONOYE.*  $20\frac{1}{4} \times 7\frac{1}{4}$



## KUNINAO

Ca. 1830

[181]

FORDING THE RIVER *Oiran travelling in the spring (Haru-Geshiki Musume Dochu). The girls are being carried on the shoulders of men, while the favorite of the house is sitting in a gorgeous Kago, borne by many men. Gauffrage. In good condition. Signed Kuninao. A TRIPTYCH.*

## KUNISADA

Ca. 1810-1850

[182]

THE ACTOR ONOE KIKUGORO *Holding an umbrella. Grey ground, black on top. Signed Gototei Kunisada. Gauffrage.* 14½ x 10

[183]

BY THE RIVER *Under a branch of a willow tree a girl in a pink kimono. Her right hand is raised to her forehead, while in the left she holds a fan with an actor's portrait. A river and a bridge with crowds form the background. Signed Gototei Kunisada.* 14 x 9¾

[184]

A SCENE FROM A PLAY *The actor Nakamura Matsue as the Oiran Kohina. Black costume with butterfly crests. Good colors. Signed Gototei Kunisada.*

[185]

“EVENING SNOW” *A drunken man, returning from the New Year’s celebration, finds difficulty in walking and seizes a passer-by by the arm, while a little boy is pushing him. A girl with samisen and a green straw hat is laughing at the scene. An amusing composition. Signed Gototei Kunisada. 15 x 10*

[186]

AN OIRAN ON A BALCONY *A girl attired in a black costume is leaning over a balcony, a little girl is opening the shoji on the right. Signed Gototei Kunisada. 15 x 10¼*

[186a]

MOTHER AND CHILD *The woman is gently spanking the baby “like beating a drum” (Tsuzumi.) A picture of the Tsuzumi Waterfall is in the corner. Signed Kunisada Aratame Ichiyosai Toyokuni.*

[187]

A GROUP OF AWABI DIVERS ON THE ROCKS

*Three female divers, one with her son, on a rock under a pine tree. They are half nude. One has just jumped into the sea, and is swimming under water. Gaufrage. A carefully printed picture. Paper slightly damaged. Signed Gototei Kunisada.*  $9\frac{1}{2} \times 14\frac{1}{2}$

[188]

A WOMAN WEARING A FANTASTIC COSTUME

*with the crest of the silver crane. She has a long sword and a fan. Signed Gototei Kunisada. Gaufrage.*  
SURIMONO.  $8 \times 7$

[189]

AN ACTOR IN THE COSTUME WORN AT A  
TEMPLE FESTIVAL

*He stands under a cherry tree in bloom, leaning on a stick. Part of a triptych. Signed Kochoro Kunisada. Elaborate gaufrage. Perfect condition.* SURIMONO.  $8\frac{1}{2} \times 7\frac{1}{2}$

[190]

AN ACTOR *in the costume of a samurai, holding two swords and a big tobacco pipe. Rich coloring with the brilliant surimono-blue. Deep gaufrage. Signed Gototei Kunisada.* SURIMONO.  $9\frac{1}{4} \times 7\frac{1}{2}$

[191]

IN FRONT OF A TEMPLE DOOR *a woman with a bow is leaning on a temple sign-board. With the other hand she raises her hat. Gold and silver embossing. Signed Gototei Kunisada. SURIMONO.  $7\frac{3}{4} \times 6\frac{1}{2}$*

[192]

THE ACTOR ICHIKAWA DANJURO AS BENKEI OF KWANJINCHO *A symbolical picture representing the valour of Benkei. He is seated on the back of conquered enemies. His seven weapons are behind him. He holds a rosary in his left hand and a sword in his right. Gauffrage. A perfect impression. Signed Motome-ni-ozu ("By request") Kunisada. SURIMONO.  $8\frac{1}{2} \times 7\frac{1}{4}$*

[193]

A DINNER IN A RESTAURANT *Two actors with three of their followers and eight geisha girls. One actor is signing his name on a fan, while another one is playing "Yanken" (a game played with the hands) with a geisha girl. The figure of the reclining girl on the right who turns her back, is drawn with particular charm. An animated composition of good coloring. Signed Gototei Kunisada. DIPTYCH.  $15 \times 20\frac{1}{4}$*

[194]

THE WRESTLERS *Two wrestlers are seen in action on a platform. On either side are many wrestlers awaiting their turn. Their names are all marked above. Deep blue background. Signed Kochoro Kunisada.* TRIPTYCH.

[195]

WISTARIA BLOSSOMS *at the Kameido Temple. A group of women and children are enjoying the beautiful scene. Signed Gototei Kunisada.* TRIPTYCH.

[196]

A SCENE FROM A PLAY *The names of the actors and their parts are all given. A kite with the picture of a ghost holding a dagger-like weapon in his mouth is hanging on a tree. Signed Kunisada.* TRIPTYCH.

KUNIYASU

*Ca. 1830*

[197]

AN ACTOR PRINT *Segawa Kiku-No-Jo dancing with a horse mask in his left hand. Purple, yellow and pink tones. Signed Kuniyasu.* 15 x 10½

[198]

A SCENE FROM THE PLAY "CHUSHINGURA"  
*Iwai-Kumeseburo and Kosogara Tsuneyo. Snow  
covered bamboo. Signed Kuniyasu. 15 x 10¼*

KUNIYOSHI

[199]

AN ILLUSTRATION FROM THE HUNDRED  
POEMS "Hyaku-Nin-Isshu" *Two coolies carrying  
an empty kago; a flock of wild geese against the full  
moon which is surrounded by a halo. Signed Kuni-  
yoshi. 9½ x 14*

[200]

BENTEN TEMPLE AT ASAKUSA IN THE  
SNOW *Large snow flakes on the blue water of the  
pond. A charming winter scene. Signed Kuniyoshi.  
9½ x 14*

[201]

THE WHALE *Crowds coming excitedly from the  
shore in many boats to view an enormous whale floating  
near the beach. Fuji in the distance. Two cranes flying  
across the sky, which is a curious pink with bluish  
clouds. Signed Ichiyusai Kuniyoshi. TRIPTYCH.*

[202]

THE GHOSTS OF THE TAIRA WARRIORS AT DAN-NO-URA *Minamoto Yoshitsune, one of the famous generals of Japan in the XIIth Century, had won a big victory over the Taira clan at Sanuki, the survivors escaping to Dan-No-Ura. When Yoshitsune started in pursuit, a terrible storm arose, and from the waves below and from the clouds above appeared many ghosts of Taira warriors who had been killed in battle. Yoshitsune in a red coat stands in the middle of the boat encouraging his men, while Benkei, his bravest follower, stands in a fighting attitude at the stern. A fantastic design of great decorative quality. Signed Ichiyusai Kuniyoshi.* TRIPTYCH.

[203]

THE WATERFALL RYOBEN AT OYAMA *Many people bathing in the pool, enclosed by a stone fence, under the waterfall. A huge pine tree forms the background. A gay crowd of spectators is watching the bathers. Signed Ichiyusai Kuniyoshi.* TRIPTYCH.

[204]

FIREMEN'S PRACTICE ON NEW YEAR'S DAY  
*Signed Ichiyushi Kuniyoshi.* KAKEMONOYE.

$20\frac{1}{2} \times 7\frac{1}{4}$



[205]

A SCENE FROM A PLAY *On the left an Oiran has descended from her kago. The girl in the center prepares to play the Samisen, while the girl in the right panel is getting ready to perform a dance. Aoi leaves embossed in silver, and poems over the whole background. Signed Chokoro Kuniyoshi. SURIMONO-TRIPTYCH. 7½ x 19*

MASUNOBU

Ca. 1765-1780

[206]

THREE GIRLS AT A PICNIC *playing with three monkeys which are reaching down from a flowering cherry tree. A tent in the background. The figures are drawn with all the charm and grace of Harunobu. Gauffrage. Signed Masunobu.\* HASHIRAYE. 26½ x 4½*

[207]

THE DEPARTURE *A young man carrying a travel hat and staff in his hands, is taking leave of a young woman who is standing behind a snow-covered fence in front of the house. Gauffrage. Perfect condition. An excellent example of this rare artist. Signed Masunobu. HASHIRAYE. 27 x 4½*

\*"His pillar-prints, of which about ten are known, are particularly fine" A. Davison Ficke in "Chats on Japanese Prints."

RIYUKOKU

*Ca. 1790-1800*

[208]

A GIRL KNEELING AT HER DESK *is interrupted in her writing by a young woman standing behind her carrying a volume of the Hundred Poets "Hyakunin-isshu." This print is one of a series entitled "Furyu Gosseku Asobi," Games played on the five festival days. Though this print is not in good condition, it is a valuable example of this rare pupil of Utamaro. Signed Riyukoku fude.* 14 ½ x 9 ½

RYUSAI

*Ca. 1830-50*

[209]

AN OIRAN WRITING A LETTER *Silver embossing. Signed Ryusai. SURIMONO.* 8 ¼ x 7 ½

SADAHIDE

*Ca. 1830-60*

[210]

A WINTER SCENE *The Kikurage Temple in the snow. Five women walking in the foreground. A flock of wild geese flying over the snow covered trees. This is considered his best print. Signed Sadahide.* 9 ½ x 14

[ILLUSTRATED, PLATE XIV]

## SADANOBU

*Ca. 1840-60*

[211]

A DREAM *A geisha girl seated on a bench in a garden is dreaming. The subject of her dream is indicated in a cloud (done in gauffrage) issuing from her mouth. Signed Sadanobu. SURIMONO.*  $7\frac{1}{2} \times 9$

## SHIGEMASA

*Ca. 1760-80*

[212]

ILLUSTRATION FROM THE BOOK ON SILK WORM CULTURE *in which he collaborated with Shunsho. Pale green, pink and lilac. Signed Kitao Shigemasa. (See No. 267.)*  $11\frac{1}{4} \times 8$

## SHIGENOBU

*Ca. 1820-40*

[213]

A NŌ DANCER *with fan, attired in gorgeous robes. The pattern done in deep gauffrage. A very decorative print in flawless condition. (No. 1330 from the Hayashi Collection). Signed Yanagawa Shigenobu.*  $15 \times 10$

[ILLUSTRATED, PLATE XIV]

## SHIKO

Ca. 1787-1805

(Formerly called himself Choki)

[214]

TWO LOVERS *Kiyoharu and Sakurahime. A celebrated print in harmonious colors. Signed Shiko HASHIRAYE.* 24 x 4½

## SHINSAI

Ca. 1810-40

(Some of this artist's prints resemble his master's Hokusai work in composition and coloring. So as to avoid confusion, all the prints signed Shinsai are listed here under Shinsai, though it is probable that some of them are by Hokusai's hand. Hokusai himself—among the many names which he adopted during his long career—for some time used the name of Shinsai, which he afterwards ceded to this gifted pupil of his.)

[215]

FIVE COURT LADIES PLAYING A GAME CALLED YOMI-AWASE *in which the author of a quotation has to be guessed. Soft green and brownish tones with gold. Signed Riūkiō Shinsai. SURIMONO.\** 7½ x 10

[216]

ON THE BALCONY *Two ladies and a boy looking from a balcony over the bay. On the right the tokonoma, with plum blossoms arranged in a bronze vase. Signed Shinsai. SURIMONO.* 5½ x 7½

\*There is a great similarity in general treatment and coloring between this print and No. 130, which bears Hokusai's signature.

[217]

EARLY SPRING *Two ladies preceded by a little girl carrying a box, are walking under plum trees near the shore. The base of a Torii seen through the fence. A simple composition full of charm. Signed with Shinsai's circular seal.* SURIMONO.  $5\frac{1}{2} \times 7\frac{1}{2}$

[218]

TRYING THE NEW PALANQUIN *on a spring day (Koshi-Norisome) Plum blossoms and a bamboo fence in the background. Worm holes, otherwise in good condition. Signed Shinsai.* SURIMONO.  $5\frac{1}{2} \times 7\frac{1}{2}$

[219]

AN OIRAN SEATED AT A DESK *preparing to practice writing on a spring day. The whole left half of the print is filled with a poem. No signature.* SURIMONO.  $5\frac{1}{2} \times 11\frac{1}{4}$

[220]

LONG TAILED ROOSTERS WITH HENS *Plum blossoms in the background. The white plumage is done entirely in gauffrage. An admirable composition and one of the most perfect examples of printing. Signed Shinsai.* SURIMONO.  $5\frac{1}{2} \times 7\frac{1}{2}$

[221]

A DANCING MONKEY *A black cap is tied to his head and over his shoulder he carries gohei on a stick. Heavy silver embossing. Signed Shinsai. SURIMONO.*  
7½ x 7

[222]

STILL LIFE *Plum blossoms, a package of edible seaweed, a bag, portable inkstand, etc. Gold and silver embossing. In flawless condition. Signed Shinsai. SURIMONO.*  
8 x 7

[223]

TWO FANS *The poem on the right is signed Kikuju. Rich gold and silver embossing. A very effective design. No signature. SURIMONO.*  
8 x 6¾

SHOSAI

*Ca. 1780-1800*

[224]

KIKAKU *A famous Japanese poet being asked by two geisha girls to write something on a fan. Green, pink, violet, orange and black tones. Paper browned and stained. Signed Shosai.*  
13¾ x 9¼

## SHUNCHO

1775-1790

[225]

THE PROMENADE *Three Oiran of the Ogiya House and two of the Matsubaya House with four Kamuro and one servant. Two of them carry huge lanterns. At the top, paper slips with writing are fastened to lanterns and branches. Soft luminous coloring and graceful lines. Both sheets in an even state of preservation. A most important print. Signed Shuncho. DIPTYCH.*

*Size each sheet  $14\frac{1}{4} \times 9\frac{3}{4}$ \**

[226]

OIRAN AND KAMURO *Pale green and faded pink. Gaufrage. Paper browned by exposure. Signed Shuncho.*

*$13\frac{3}{4} \times 9\frac{1}{2}$*

[227]

CATCHING FISH AT LOW TIDE (*Shiohi-gari*). *A woman with a basket watching a boy catching a turbot. Signed Shuncho. HASHIRAYE*

*$25 \times 4\frac{1}{2}$*

\* ("No women in the whole range of Japanese art so haunt one's memory as do Shuncho's." A. Davison Ficke "Chats on Japanese Prints").



[228]

A WOMAN IN A KIMONO *with pink obi buying a fish (katsuo) from a fisherman squatting before a low chopping block. Splendid composition drawn in spirited lines. In perfect condition. Signed Shuncho. HASHIRAYE.*

24 x 4½

[229]

A WOMAN STANDING ON A STOOL *arranging offerings for the house altar. A child is pulling her kimono. Defective condition. Signed Shuncho. HASHIRAYE.*

27½ x 4½

[230]

AT THE BATH HOUSE *A woman standing attired in yukata (bath kimono); another, nude, is washing a cloth in a bucket. Signed with Shuncho's Triangular seal. HASHIRAYE.*

25 x 5

SHUNKI

Ca. 1785-1795

[231]

A TEA HOUSE IN CHERRY BLOSSOM TIME  
*The city in the background. Signed Shunki. 15 x 9¾*

## SHUNKO

Ca. 1785-1795

[232]

THE INTERRUPTED READING *An Oiran seated on a balcony has turned from her book to look at a passer-by (who is not visible). An unusual composition of great charm. Signed Shunko. In perfect condition.* 12½ x 6

[ILLUSTRATED, PLATE XVII]

[233]

AN OIRAN OUT FOR A WALK *Head slightly turned toward her left shoulder. A flowering hagi bush in the background. Signed Shunko.* 12½ x 5¾

[234]

A YAKKO *A samurai's servant, listening at the door of a room. An unusual pattern. Signed Shunko. Paper damaged.* 13 x 5½

[235]

AN ACTOR *In a samurai's costume. Signed Katsukawa Shunko. An excellent impression.* 12½ x 5¾

## SHUNMAN

Ca. 1785-1815

*All of Shunman's work is rare. While only of late he has begun to be properly appreciated by collectors, Japanese connoisseurs have always held him in highest esteem. He was a master colorist of great individuality and peculiar refinement. His surimono, of which the following fifteen prints are perfect examples in flawless condition, rank among the finest things produced by the Ukiyo School.*

[236]

### THREE LADIES LOOKING AT A PICTURE

*On the left a heavy low screen, with bamboo design. Subtle greyish tones characteristic of Shunman's best work. Signed Shosado Shunman. Shosado is the name which Shunman used as a painter. SURIMONO.  $5\frac{1}{2} \times 7\frac{3}{4}$*

[ILLUSTRATED, PLATE XV]

[237]

### A COURT LADY LISTENING TO A GIRL

*FLUTE PLAYER, kneeling at the foot of the steps which lead to the engawa of the palace. A plum tree in a little enclosure. Signed with Shunman's red seal.*

SURIMONO.

$5 \times 7$

[238]

### AN OIRAN LISTENING TO A SAMURAI

*Printed in clear red, purple, green and pale yellow tones (with gold) and on very heavy crepe-like paper. From the Wakai Collection. Signed Shosado Shunman.*

SURIMONO.

$4\frac{1}{2} \times 8\frac{1}{4}$

[239]

AN OIRAN WITH A SAMURAI *who is cutting a daikon on a low chopping block. Red, grey, purple and pale yellow. From the Wakai Collection. On heavy crepe-like paper. Signed Shosado Shunman.* SURIMONO.

$4\frac{1}{2} \times 8\frac{1}{4}$

[ILLUSTRATED, PLATE XV]

[240]

A SAMURAI DANCING *to the tune of a Samisen played by an Oiran. Soft reds, green, greyish purple, pale yellow and gold. On heavy crepe-like paper. From the Wakai Collection. Signed Shosado Shunman.* SURIMONO.

$4\frac{1}{2} \times 8\frac{1}{4}$

[241]

PORTRAIT OF AN OIRAN (*half length*), *wearing around her shoulders Shime-Kazari, a New Year's decoration. Gold and silver embossing. Signed with Shunman's seal.* SURIMONO.

$8\frac{1}{4} \times 4\frac{1}{4}$

[ILLUSTRATED, PLATE XVI]

[242]

TWO OIRAN AND KAMURO *in gorgeous silver and gold brocade are talking to a man attired in the costume of a Hollander. He is offering them a pipe. Signed with Shunman's seal.* SURIMONO.

$8 \times 4\frac{1}{2}$

[243]

AN OIRAN AND HER GUEST CONVERSING  
*Red, purple, green and yellow. Signed Shosado Shun-*  
*man. SURIMONO.*  $5\frac{1}{2} \times 7\frac{1}{2}$

[244]

ILLUSTRATION FROM THE PLAY ASAHINA  
TSUKISAYO *The famous general Asahina holds a*  
*kite with a tsuru crest. He is talking to his wife. Grey-*  
*ish-purple, greenish-yellows and browns. Signed Sho-*  
*sado Shunman. SURIMONO.*  $5 \times 6$

[245]

AN ILLUSTRATION FROM A FAIRY STORY  
*A white rabbit attired in a kimono is smoking a pipe and*  
*is being ferried across the river in a boat. The water in*  
*heavy gaufrage, the sky in gold. Signed with Shunman's*  
*seal.*  $5\frac{1}{4} \times 7\frac{1}{4}$

[246]

STILL LIFE *Three kinds of cherry candy (Sakura-*  
*ame) The ground of the paper tinted in a warm grey,*  
*the candy in white gaufrage. From the Wakai Collec-*  
*tion. Signed with Shunman's seal. SURIMONO.*  $5\frac{1}{2} \times 7\frac{1}{4}$

[247]

STILL LIFE *Two porcelain boxes, with the face of Okame and Inuhariko with fusa and bells. Gold, silver, green, brown and black. Gauffrage. An unsurpassed masterpiece of technical perfection. Signed with Shunman's seal.* SURIMONO.  $5\frac{1}{4} \times 7\frac{1}{4}$

[ILLUSTRATED, PLATE XVI]

[248]

A WOMAN READING A POEM *The sun is setting behind the distant mountain. Signed with Shunman's seal.*  $5\frac{1}{4} \times 4\frac{1}{4}$

[249]

A CIRCULAR METAL MIRROR ON A STAND *reflects the face and hands of a woman arranging her hair. Signed with Shunman's seal.* SURIMONO.  $8 \times 5\frac{1}{2}$

SHUNSEI

*Ca. 1800-20*

[250]

TWO ACTORS, *one carrying a branch over his shoulders. The other one attired in a kimono of a peculiar luminous blue. Signed Shunsei.*  $14\frac{1}{2} \times 9\frac{1}{2}$

## SHUNSEN

*Ca. 1760-80*

[251]

THE EMBLEMS OF LONGEVITY *Cranes, Tortoise, bamboo, pine and plum trees. The plumage of the cranes and the water done in gauffrage. Signed Shunsen.*  
9½ x 15

[252]

A YOUNG WOMAN WITH HER MOTHER *and two maid servants walking by the river A boy carrying luncheon follows. Pleasure and fishing boats on the river. Water and clouds done in gauffrage. A sharp, clear impression. Signed Shunsen.*  
10 x 14½

[253]

A WINTER SCENE *A man half hidden under a snow covered umbrella standing by the river. Water done in gauffrage. Evidently cut down from a larger print. Signed Shunsen.*  
8½ x 5

[254]

A WOMAN IN COFFEE COLORED KIMONO *with black obi carrying an umbrella. Her hands hidden under her sleeves. She wears high geta. It is snowing. A decorative design. Signed Shunsen. KAKEMONOYE.*  
29¼ x 10



[255]

SIX AUTUMN PICTURES *in various shapes. The water in all of them done in gauffrage. A clear impression. Paper stained. Signed Shunsen.* LARGE OBLONG SURIMONO.  $7\frac{1}{2} \times 20\frac{3}{4}$

SHUNSHO

*Ca. 1765-80*

[256]

THE SEVEN SAGES REPRESENTED BY SEVEN WOMEN OF THE YOSHIWARA (*Seiro Shichi Kenjo*) *Pale green, rose, violet and yellow tones. A perfect impression with gauffrage. Paper slightly browned. Signed Shunsho.*  $14\frac{1}{2} \times 10\frac{1}{2}$

[257]

AN ACTOR IN COURTIER COSTUME (*Pale apple green, pink and mauve*) *lifting a curtain. Signed Shunsho and with the jar seal inscribed "Hayashi," which Shunsho often used alone instead of his signature.*  $11 \times 6$

[ILLUSTRATED, PLATE XVII]

[258]

AN ACTOR *with bucket and dipper. Part of palanquin visible in the background. Signed Shunsho. Lower part damaged.*  $12 \times 5\frac{1}{4}$

[259]

A SCENE FROM THE CHUSINGURA *Act II,*  
*11th scene. Colors faded. Signed with Shunsho's jar seal.*  
*10 x 7½*

[260]

PAGE FOUR OF THE FAMOUS CHRONICLE  
"ISE MONOGATARI" *depicting Prince Narihira*  
*eloping with a young woman whom he carries on his*  
*back. First edition. Apple green, pale orange, grey.*  
*Gaufrage. Signed Katsukawa Shunsho. 9 x 6¼*

[261]

PAGE SIX FROM THE SAME BOOK *Prince*  
*Narihira at the foot of Fuji. Signed.*

[262]

PAGE FOURTEEN FROM THE SAME BOOK  
*A young lady under a willow tree. She wears a pink*  
*hakama and a white furisode patterned in gaufrage.*  
*Signed.*

[263]

PAGE THIRTY-ONE FROM THE SAME BOOK  
*Three girls in the court yard of the palace. Signed.*

[264]

PAGE THIRTY-FIVE FROM THE SAME BOOK

*Court lady with attendant looking at a chrysanthemum plant. Signed.*

[265]

PAGE FORTY FROM THE SAME BOOK

*A winter scene. Three courtiers by the river. A notable composition. Signed.*

[266]

PAGE FORTY-THREE FROM THE SAME BOOK

*A courtier followed by two attendants fording a narrow stream. Signed.*

[267]

A PAGE FROM THE WORK ON SILK WORM

*CULTURE in which Shunsho collaborated with Shigemasa. Pale rose, green, lilac. Signed Katsukawa Shunsho. (See No. 212.)*

11 x 8

## SHUNTEI

Ca. 1800-20

[268]

A FEMALE WOOD CUTTER, *pipe in hand, is sitting on a bundle of faggots looking at a deer coming up to her. Silver embossing. Blue border. Signed Shuntei.*  
SURIMONO. 8 x 7¼

## SHUNYEI

Ca. 1790-1810

[269]

THE WRESTLER KAGAMI IWA-HAMA-NOSUKE *On grey ground. A masterfully designed portrait of great force and simplicity. The handling of the black is particularly notable. A perfect example of Shunyei's best work. Signed Shunyei.* 15 x 10

[ILLUSTRATED, PLATE XVII]

[270]

KINTARO *The legendary forest child of enormous strength, in a bout with the famous wrestler Ozato-Yama. Paper stained. Signed Shunyei.* 15 x 10

## SHUNZAN

Ca. 1780-1800

[271]

### TWO DANCERS IN FRONT OF A TEA HOUSE

*Pale green, rose, and purple tones. Gaufrage. A beautiful impression of a rare print. Signed Shunzan.*

13 x 6½

## SOBAI

Ca. 1780

[272]

A BOY ON A BALCONY *holding a scroll of paper, to which another boy is reaching up with a broom. A crisp impression on slightly defective paper. Colors faded. Only two other copies of this artist's work are known. Signed Sobai. HASHIRAYE.*

24 x 5

## TAIGAKU

Ca. 1830-50

[273]

A WHITE CAT *sitting in front of a shrub. Lettering and leaves dark blue. Signed Taigaku.*

13½ x 2¾

## TAITO

Ca. 1820-40

*(Several prints of this pupil of Hokusai's have been attributed by experts to the master himself, who from 1816-1820 signed his prints with the name Taito, which he afterwards gave to this gifted pupil of his.)*

[274]

A CARP IN A SWIRL OF WATER *Poetry on the left. One of a series called "Harimaze Han," "Various sized Blocks," published in 1853. Copies with the text attached are rare. Signed Katsushika Taito and with red seals.*

$13\frac{3}{4} \times 9\frac{1}{2}$

[275]

AN OIRAN ON PROMENADE *From the same series. Text cut off. Signed Katsushika Taito and with red seals. A vigorous sketch.*

$14 \times 6\frac{1}{2}$

[276]

FROM THE SAME SERIES *Two cranes and fir trees. Text cut off. Signed Taito.*

$13\frac{3}{4} \times 6\frac{1}{2}$

## TAKEKIYO

Ca. 1820-30

[277]

HOTEI, ONE OF THE SEVEN GODS OF LUCK  
*using his linen bag in which he stows away the "Precious Things" (Takaramono) as a receptacle for playful children. Faces done in pale flesh tints. Silver and gold embossing. Signed Takekiyo. SURIMONO. 8 x 10½*

## TOYOHARU

Ca. 1780-1800

[278]

AN ARCHERY CONTEST *The outside gallery of the Sanjin-San Yudo Temple in Yedo being used for target shooting. An archer has just scored a hit. The judges are sitting in a booth. A holiday crowd moving about and looking through the fence. European perspective, which Toyoharu had learned from Dutch engravings. Signed Utagawa Toyoharu. 10 x 15*

## TOYOHIRO

1759-1820

[279]

TRAVELLERS ON THE WAY TO KAMAKURA  
*One, carrying baggage, is pointing toward the sea. A travelling priest standing by the water's edge. Cut at the bottom. Paper defective. Signed Toyohiro. 5 x 8½*



[280]

THREE LADIES PRACTISING "IKEBANA"

*The Art of Flower Arrangement. A screen with peonies in the background. Signed Toyohiro. 15½ x 10*

[281]

TWO GEISHA GIRLS PLAYING A SAMISEN

*Red, brownish yellow, pale green, purple and deep black tones form a color composition of unusual beauty. The poem at the top means "If we could become a Buddha by drinking wine, we would drink barrels of it." Gauffrage. A perfect impression. Signed Toyohiro. 7½ x 5*

[282]

EBISU AND BENTEN (*two of the seven Gods of Luck*)  
*under a snow covered umbrella. Gauffrage. Signed Toyohiro. SURIMONO. 8 x 7½*

[283]

SMALL FIGURE OF DAIKOKU *on a lacquer stand in front of plum blossoms. Slightly stained. Signed Toyohiro. SURIMONO. 8 x 7*

[284]

ILLUSTRATION FOR A FAIRY STORY *A white rabbit attired in a rose colored kimono is standing by a rice mortar hung with New Year's decorations, while a man in Samurai costume (Hakama with Tsuru crest and large sword) is pounding the rice with a mallet. A plum tree in the background. Gauffrage. Gold and silver embossing. Signed Toyohiro. SURIMONO. 7½ x 20¾*

[285]

A SERIES OF EIGHT PRINTS *representing a procession of a young Prince who is being carried in a kago by four women, preceded and followed by many attendants carrying standards, etc. A Samurai on a piebald horse led by two women (one with the comic face of Okame); two men (in black Haori and two swords) conclude the procession. Fuji in the distance. Signed Toyohiro. A very decorative frieze. 7 x 39¾*

## TOYOKUNI

*Ca. 1790-1810*

[286]

THREE GIRLS PREPARING RICE CAKES *on a hibachi. Cherry trees in bloom. No signature. 14 x 9*

[287]

STANDING FIGURE OF A WOMAN *Attired in a light kimono with a black obi. With the left hand she is fastening a hairpin. Background of morning glories, clinging to a bamboo fence. Signed Toyokuni. From the series, "Imayo rokka-sen." An excellent example of the work of Toyokuni I. in his best period.  $14\frac{3}{4} \times 10\frac{1}{4}$*

[ILLUSTRATED, PLATE XVIII]

[288]

AT THE FOOT OF FUJI *A part of a procession. A lady in black kimono followed by two girls in pale mauve and green costumes, bearing a halberd. Yellow ground. Base of Fuji green. Signed Toyokuni. Publisher, Wakasaya Yoichi.  $15 \times 10\frac{1}{4}$*

[289]

FOUR WOMEN ADMIRING THE MAPLE TREES *(One of a series of 36). Excellent coloring. Signed Toyokuni.  $14\frac{3}{4} \times 10$*

[290]

TWO WOMEN ON A BALCONY *attired in loose yukata. Three coolies in the background. It is a moonlight night. Signed Toyokuni. Slightly cut at the bottom.  $14 \times 10$*

[291]

A SCENE FROM THE DRAMA CHUSHING-  
URA *Yuranoske reads a letter by the light of a lantern  
in front of the tea house Ichiriki. Okaba looks down  
from the balcony trying to read the letter. Green bam-  
boo fence in front of the house. From a book. Signed  
Toyokuni.*  $6\frac{1}{2} \times 13\frac{3}{4}$

[292]

A WOMAN HOLDING A BABY *in her arms, is  
writing on the wall, with a brush held between the lips,  
the letter "Koishi" ("Beloved.") Signed Toyokuni.*  
 $15\frac{1}{2} \times 10\frac{1}{4}$

[293]

THE GHOST *Scene from a play. A woman, asleep  
under a green mosquito net, is being haunted by the  
ghost of her husband. Signed Toyokuni.*  $14\frac{1}{2} \times 10$   
[ILLUSTRATED, PLATE XVIII]

[294]

AN OIRAN *played by Segawa Kikunojo, is performing  
a dance on a balcony. Iris in the background. Signed  
Toyokuni.*  $15 \times 10$

[295]

A WOMAN, *played by Segawa Roko, seated in front of a large Temple drum. Signed Toyokuni. 14½ x 9½*

[296]

AN ACTOR (*playing a woman's part*), *in pale brown, grey and white costume (obi orange with yellow squares), standing. The spirited lines and harmonious colors of this print are notable. Gaufrage. No background. Signed Toyokuni. 14½ x 9½*

[297]

OMIWA, *played by Segawa Roko, dancing. Soft rose, green and mauve tones. No background. Gaufrage. Signed Toyokuni. 14½ x 10*

[298]

THE GEISHA OMATSU (*played by Iwai Hanshiro*) *holding a child in her arms. On the right part of a house with lanterns. Gaufrage. A good impression. Slightly stained. Signed Toyokuni. 14½ x 9¾*

[299]

A DOMESTIC SCENE *Three girls engaged in sewing, ironing, measuring cloth. A picture of Fuji on a sliding screen. Soft rose, mauve and greenish tones. Gaufrage. Repaired. Signed Toyokuni. 15¼ x 9½*

[300]

THE GEISHA OHANA (*played by Fuji Kawa Hanayu*) *standing under a cherry tree.*  $14\frac{3}{4} \times 9\frac{3}{4}$

[301]

AN ACTOR *In a black costume with yellow obi he stands with arm extended, the left hand resting on the sword. The curious sweeping lines represent a storm.*  
*Signed Toyokuni.*  $15 \times 9\frac{3}{4}$

[302]

ACTOR AND GEISHA *An actor in a black haori, holding a fan, is talking to a geisha who is sitting at his feet. She wears a kimono of wistaria pattern.* *Signed Toyokuni.*  $15\frac{1}{4} \times 10\frac{1}{4}$

[303]

SCENE FROM A PLAY *A woman with the aid of a screen is holding down the swords with which two men have been fighting.* *Signed Toyokuni.*  $15\frac{1}{4} \times 10$

[304]

TWO ACTORS, *each holding a fan and bells. The green and rose tones of the seated figure are skillfully contrasted with the grey, yellow and black of the standing one. No background.* *Signed Toyokuni.*  $14\frac{1}{2} \times 9\frac{3}{4}$

[305]

AN ACTOR (*standing under a willow tree*) is carrying over his shoulder decorations for the Harai festival in June. One of Toyokuni's rare surimono. Signed Toyokuni.  $7\frac{1}{2} \times 6\frac{1}{2}$

[ILLUSTRATED, PLATE XVIII]

[306]

A SCENE FROM THE PLAY "KIYOMIZU-SEIGEN" *The priest whose love for Sakura-hime brought about his death.* DIPTYCH. Each  $14\frac{1}{2} \times 9\frac{3}{4}$

[307]

THREE ACTORS *Standing under a plum tree in full bloom. One with a fan and the other two with tobacco bag and pipe. A beautiful impression of exquisite colors. Full size upright sheets. Signed Toyokuni.\** TRIPTYCH. Each  $14\frac{1}{2} \times 9\frac{3}{4}$

[ILLUSTRATED, PLATE XIX]

\* "Toyokuni's finest triptych are among the collector's important treasures."

—A. Davison Ficke in "Chats on Japanese Prints."



[308]

SNOW IN EARLY SPRING *Four girls on the left are making an enormous snowball; one, a little apart, is warming her hands with her breath. At the right a woman is showing a rabbit, made of snow, to a baby held in the arms of the mother. Background of plum trees in bloom and small bamboo trees. Full size upright sheets. One of the most charming and successful designs by any Japanese artist. A perfect impression. Signed Toyokuni. TRIPTYCH. Each  $14\frac{1}{4} \times 9\frac{3}{4}$*

[ILLUSTRATED, PLATE XIX]

[309]

A SCENE FROM A PLAY *In front of a house bags of rice are piled up. The names of the actors are: Banto Mitsugoro, Ichikawa Ichizo, Nakamura Masaemon. Very good colors. Signed Toyokuni. TRIPTYCH.*

[310]

TWO ACTORS PLAYING JANKEN, *another actor in Geisha costume seated in the center. In the background two lacquer tables with plants and eatables. Full size upright sheet. Signed Toyokuni. TRIPTYCH.*

*Each  $14\frac{1}{2} \times 10$*

A SCENE IN FRONT OF THE EBI INN *Ryakuzu-Oji-Yebiya-No-Zu*. Several kago and a crowd of men and women. The coarse figures of the men, such as those on the left sheet (one wiping his forehead, the other sitting on his straw hat about to drink) are probably done by Kikumaro, whose signature appears on two of the sheets, while the graceful figures of the women are evidently done by Toyokuni. An animated composition of unusual interest. Full size upright sheets. Signed Kikumaro and Toyokuni. An excellent impression.

TRIPTYCH.

Each  $14\frac{3}{4} \times 10$ 

## TOYOKUNI II

Ca. 1830-1852

Since quite a number of Toyokuni's successors signed their prints with the master's name, it is very difficult to differentiate them with certainty. So as to avoid confusion, all prints signed Toyokuni, which cannot be definitely assigned to Toyokuni the first: prints bearing the signature enclosed in an oblong red field, the prints signed Kochoro Toyokuni, Gototei Toyokuni, Gosotei Toyokuni and Ichiyosai Toyokuni—have been placed here under Toyokuni II.

TWO ACTORS *One in long black haori and striped kimono; the woman in pale green with dark patterned obi. No background. Gaufrage. Worm holes. Signed Ichiyosai Toyokuni.*

 $14 \times 9\frac{1}{2}$

[313]

A WOMAN BEATING A DRUM *The kimono is decorated with butterflies and swallows, the black obi has a yellow pattern in a circle. In the corner a page from the Hundred Poets. Greyish ground. Signed Kochoro Toyokuni.* 14 x 9½

[314]

FROM THE SAME SERIES *Playing a flute. Signed Ichiyosai Toyokuni.*

[315]

FROM THE SAME SERIES *Striking a small gong. Signed Kochoro Toyokuni.*

[316]

FROM THE SAME SERIES *Playing the samisen. Signed Kochoro Toyokuni.*

[317]

FROM THE SAME SERIES *Beating a small drum (tsuzumi). Signed Ichiyosai Toyokuni.*

[318]

A CARP SWIMMING UP A WATERFALL *The Japanese emblem of perseverance. Signed Gosotei Toyokuni.* KAKEMONOYE. 29 x 10.

[319]

A SCENE FROM A PLAY *A man leaning against a fence listens to a woman who is playing a Tsuzumi at the top of a staircase.* HASHIRAYE. *No signature.* 24½ x 4½

[320]

SCENE FROM THE PLAY DOJOJI *Kiyohime (attired in gorgeous robes), who was in love with the Holy Monk Anchin of the Monastery of Dojoji, is approaching the Temple gate. Two priests (?) are inside the gate. A bell hangs high on the right. Cherry trees in bloom. On the left the signature of Toyokuni, on the right the signature of Kuninaga.* LARGE OBLONG SURIMONO. 7½ x 20

[321]

ILLUSTRATION FROM THE GENJI MONOGATARI *Prince Genji with Sake cup in his hand, is seated with two companions in a boat from which he is watching some female Awabi divers; one is swimming under water. Good colors. Paper slightly damaged. Signed Toyokuni (in oblong red seal decorated with yellow on the right).* TRIPTYCH.

[322]

FIREWORKS ON THE SUMIDA RIVER *The Ryogoku Bridge thronged with people stands out luminous against the night sky. The river is filled with pleasure boats. A man and a woman are about to enter one of the larger boats in the foreground. Fireworks bursting over the opposite shore. A print of good coloring. In fair condition. Signed Toyokuni (In red oblong field).* TRIPTYCH.

[ILLUSTRATED, PLATE XIX]

[323]

SUMMER DIVERSIONS (Gokusho-Asobi) *From a pleasure boat which has just emerged from under the bridge, actors and Geisha are watching the antics of five swimmers and divers. Signed Toyokuni.* TRIPTYCH.

## TOYOMARU

Ca. 1820

[324]

KINTARO, *the legendary forest child, presenting a rabbit made of snow to a woman kneeling in front of the house. Plum blossoms in the background. Gaufrage. Signed Toyomaru.* SURIMONO. 5 x 5¼

## TOYONOBU

1745-1765

[325]

A WOMAN UNDER A CHERRY TREE *hanging up her kimono to dry. Pale rose and greenish grey. Signed Ishikawa Toyonobu.* 10½ x 3

[326]

AN OIRAN ATTIRED IN A RICHLY DECORATED KIMONO *wearing elaborate hair-ornaments is walking holding a paper in her right hand. Her feet and breast are bare. Poem at the top. Greyish-green and faded pink. A forceful design of great nobility, grace and strength. Beniye. One of the most important prints of the collection. Signed Ishikawa Toyonobu fude. HASHIRAYE.* 28 x 3¾

[ILLUSTRATED, PLATE XIII]

## TOYOSHIGE

Ca. 1820-1835

[327]

A SCENE FROM A PLAY *A girl in an elaborate kimono under a blue umbrella is preceded by some street dancers. A woman carrying a long lantern with large black letters on the right. Signed Toyoshige. He changed this name later to Gosotei Toyokuni. TRIPTYCH.*

TOYOYOSHI

[328]

THE ACTOR BANTO-MITSUGORO DANCING

*Pale blue, pink and yellow. Signed Toyoyoshi.*

$11\frac{1}{4} \times 5\frac{1}{2}$

TSUKIMARO

[329]

A MAN PLAYING GO *A game resembling checkers. Behind him two Geishas. A servant, carrying a bucket on his head, visible through the window. Signed Kitagawa Tsukimaro.*

$15 \times 10$

[330]

AN OIRAN *in very elaborate silver and gold embroidered robes is leaning on a long silver pipe. A Kamuro carrying a flowering plant in the background. Signed Tsukimaro. SURIMONO.*

$8\frac{1}{4} \times 7\frac{1}{2}$



## UTAMARO

Ca. 1770-1800

[331]

THREE WOMEN, *one with a book tied to her head (to imitate a nobleman's hat), one with a pipe in her hand, the other one with a Samisen, are preparing to sing. In the silver clouds above a poem. In fair condition. The seal of the publisher Tsutaya Juzaburo. Signed Utamaro (in the early form).* 15x9½

[332]

A PART OF A TRIPTYCH ILLUSTRATING THE MARRIAGE CEREMONY *Women preparing for the entertainment of the guests. Signed Utamaro.* 15 x 9½

[333]

FROM THE SERIES FURYU-ROKU-TAMAGAWA (*The Series of the six Tama Rivers*). *A woman beating cloth with a mallet in a mortar-like tub. A man bringing bundles of clothes. In front, a woman smoking, seated in a charmingly nonchalant attitude. In the background the river. Original impressions of this series are scarce. Maryua Jimbei publisher. Signed Utamaro.* 15x 10½

[ILLUSTRATED, PLATE XX]

[334]

A WOMAN KNEELING IN FRONT OF A TUB, holding a child up so that he may beat the clothes with a mallet. Another woman with her hair loose is standing on the left, soaking a kimono in a low tub. The river in the background. Gaufrage. Rose, green and pale purple. First edition. Signed Utamaro. Publisher Izumiya Ichibei. 15 x 10

[ILLUSTRATED, PLATE XXI]

[335]

FROM THE SAME SERIES A kneeling woman is beating clothes. She is looking around at a woman in a reddish brown kimono carrying some rolled up clothes under her arm. A child is playing with a dragon-fly tied to a stick. First edition. Publisher Maruya Jimbei. Signed Utamaro. 12½ x 10

[336]

THE FIRST WALK IN THE NEW DRESS ON NEW YEAR'S DAY (*Yukun Desome Hatsu Isho*). The Oiran Nishikido with two of her companions and two Kamuro. Perfect coloring in rose, green, pale orange, yellow and purple tones. Gaufrage. Signed Utamaro fude. 14½ x 10¼

[337]

THE OIRAN YOSHOI (*wearing elaborate hair ornaments*) accompanied by her Kamuro and a servant who is holding an umbrella over her. Blue, violet and yellow tones. Face and arms of the servant are in flesh tints. Gaufrage. Signed Utamaro fude.

$15\frac{1}{2} \times 10\frac{1}{4}$

[338]

TWO GEISHA GIRLS have amused themselves by tying with a string the ear and nose of a wrestler, who is sitting between them. Brownish-yellow and rust-brown tones. Gaufrage. In collaboration with Shunyei, who drew the figure of the wrestler. A good impression. Signed Shunyei ga, Utamaro fude.

$14\frac{3}{4} \times 9\frac{3}{4}$

[ILLUSTRATED, PLATE XX]

[339]

ONE OF A SERIES OF TWELVE PRINTS, *Komyo Bijin Mitate Chushingura* (*A Selection of Famous Beauties compared with the Loyal Rōnin*). This represents a scene from Act III of the Forty-seven Ronin, enacted by women. Two women seated (one holding a flag bearing the letters "Takashima") and one standing with her arm raised. A curious diagonal arrangement. Gaufrage. A good impression on defective paper. Signed Utamaro fude.

$15 \times 10$

[340]

LOVERS *A man in a kimono with narrow stripes is leaning over toward an Oiran whose hand is reaching up to him. She is loosely attired in a pale purple kimono in small circular pattern and green obi. Her breast is bare. Gauffrage. No signature. In later editions the signature of Utamaro is added.* 15 x 10

[341]

THE LOVERS YUGIRI AND IZAEMON *whose tragic fate forms the subject of a famous drama. She is helping him to put on the haori, while he is tying his opi. Gauffrage. Signed Utamaro fude.* 13½ x 9

[342]

TWO OIRAN OF THE CHOJIYA *engaged in arranging wistaria blossoms in a bronze vase. Gauffrage. Damaged. Signed Utamaro.* 9¾ x 14

[343]

AN OIRAN SITTING ON A GREEN BAMBOO BENCH *is smoking a long pipe. She is attired in a light blue loose kimono exposing her breast. A boy dressed like Sukeroku, the hero of the drama, is standing back of her holding up a miniature umbrella. A fan in the left upper corner is decorated with a picture of Sukeroku and his beloved Oiran. Gauffrage. A good impression. Signed Utamaro.* 15 x 10

TWO KOMUSO (*begging minstrels*) each carrying a deep rush hat (*Amigasa*) used to conceal their face. Rose, purple, yellow and black tones. The inscription on the right reads "Kojin Suzuki Harunobu zu," "Picture by the late Suzuki Harunobu." The inscription on the left reads "Kitagawa Utamaro Utsusu," "Copied by Kitagawa Utamaro". Publisher Murataya Jihei. A very important print throwing an interesting light on the development of the art of Utamaro, who at Harunobu's death in 1770 was seventeen years old. 15 x 10

[ILLUSTRATED, PLATE XXI]

TWO GEISHA GIRLS WITH THEIR GUEST *who has fished out a carp from the pond. Rice fields and a river in the background. Gauffrage. Beautiful spacing of black. A perfect impression. Signed Utamaro fude.* 15½ x 10½

FROM THE SERIES ENTITLED "FURYU-JIMAN-KOTAKARA AWASE" "*A series of beloved children whom the parents are proud of*". A mother is attentively watching her boy draw a large picture of Daruma, while a visitor (*with fan*), is looking on. Gauffrage. Publisher Izumiya Ichibei. A good impression. Colors faded, paper rubbed. Signed Utamaro fude. 15 x 10¼

[347]

FROM THE SERIES "MITSU NO HANA KODAKARA AWASE" "*Collection of three beautiful women with their beloved children.*" *A young woman in pale blue patterned kimono, with rose colored lining (her breast is left bare), sits on the floor playing with a kitten, while her child is teasing two other kittens by holding a bird cage above them. A good impression. Paper slightly defective. An oblong print. Publisher Chihachi. Signed Utamaro fude.*

10½ x 15

[ILLUSTRATED, PLATE XXII]

[348]

A YOUNG MOTHER IS PREPARING TO WRITE A POEM (*It is the day of the July festival "Sekku" while her girl is about to read in the famous book "Onna Daigaku," "The Great School for Women."* Gauffrage. *A perfect impression on slightly defective paper. Signed Utamaro fude.*

15 x 10

[349]

THE OIRAN KAWASAKI *preparing to play a drum (Tsuzumi).* Maruya Jimpachi publisher. *Time worn. Signed Utamaro.*

13 x 9¼



A YOUNG WOMAN IN GORGEOUS ORANGE COLORED KIMONO *with red lining and black obi kneeling in front of a branch of red cherry blossoms in a vase. To the branch is attached a scroll, which contains the wish, for the fulfilment of which she is praying. A mark of fortune telling in the upper corner. A print of quite unusual coloring. Publisher Yamada. Signed Utamaro.* 15 x 10¼

[ILLUSTRATED, PLATE XX]

“TEARS IN THE NIGHT” (*Yoru No Namida*)  
*Two lovers bemoaning their unhappy fate. The woman in purple and rose colored kimono with deep black obi is drying her tears. Her lover (in green kimono) is holding an umbrella and lantern. In the corner is a small circular view of one of the famous Eight Views of Lake Biwa “Omi Hakkei”: The famous pine tree Karasaki in the rain. The title is written Aumi Hakkei, a word play, “Aumi” meaning “meeting,” so that the title of this series really signifies “Eight Pictures of Meetings compared with the Eight Famous Views of Lake Biwa.” Yamamoto Omiya publisher. A good impression. Paper slightly defective. Signed Utamaro fude.* 14 x 10½

[ILLUSTRATED, PLATE XXI]



[352]

LARGE HEADS OF TWO OIRAN *who are preparing to play the Kokyu (a banjo-like three stringed instrument). Elaborate hair ornaments and kimono in spotted pattern. Paper rubbed. Signed Utamaro fude.*

14 x 9¼

[353]

A SCENE FROM A PLAY *The gambler Kaminari Shokuro is talking to an Oiran in a rose colored kimono. Her lover is smoking a pipe. Gauffrage. Good impression on defective paper. Signed Utamaro fude.*

13¾ x 9½

[ILLUSTRATED, PLATE XX]

[354]

A WOMAN EXAMINING HER DAUGHTER'S COPY-BOOK *A very unusual composition. Gauffrage. Good impression. Signed Utamaro fude.*

15 x 10

[355]

ON THE BEACH NEAR ENOSHIMA *Two travelers with servant carrying luggage. A little boy with a basket on the left. The island Enoshima and Fuji in the distance. Green and rose tones. Time worn. Oblong. Signed Utamaro.*

10¼ x 14¾

[356]

ONE OF A SERIES OF TEN, ENTITLED YEDO  
MEISHO JIKKEI (*Ten famous places of Yedo*).  
*This represents the "Willow tree of Umewaka." Green,  
rose, yellow tones. An early work. Signed Utamaro fude.*  
9 x 7

[357]

FIVE HORSES *Two large, three small. A poem above.*  
*An early work. Signed Utamaro fude.*  
13½ x 6

[358]

FROM THE SERIES "HAKO-IRI ICHIDAI KA-  
GAMI" *Occupations of "a girl kept in a box" ("con-  
fined in the house, under the vigilant eye of her parents").*  
*A girl sowing. Publisher Izumiya Ichibei. Signed*  
*Utamaro fude.* 7½ x 5

[359]

FROM THE SAME SERIES *A girl holding a mir-  
ror about to blacken her eyebrows.*

[360]

FROM THE SAME SERIES *A girl having com-  
pleted a flower arrangement in a hanging bamboo*  
*basket.*

[361]

FROM THE SAME SERIES    *A girl practicing the tea ceremony. (Cha-no-yu.)*

[362]

A HUMOROUS PICTURE    *A fox (a spirit fox could bewitch people) avoiding the trap set for him, is about to catch a peasant girl. Gaufrage. Brown paper. Signed Utamaro. SURIMONO.* 8 x 7

[362a]

NOBLE LADIES WRITING    *A large screen in the centre is decorated with a picture of Narihira at the foot of Fuji. It is signed "Utamaro." Mellow colors. Paper damaged. SURIMONO.* 8 x 21½

[362b]

A LARGE SURIMONO *in the upper half (stained by exposure) several poems, in the lower a flower design (red and yellow chrysanthemum) in perfectly preserved colors. It was evidently made for the Kikujū-ro Inn of Ise as a gift to guests. The paper had been kept folded; worm holes. Signed Utamaro. SURIMONO.* 15½ x 20½

[363]

A WOMAN IN A CHECKERED KIMONO *is leaning over a man's shoulder. Large heads. Signed Utamaro. HASHIRAYE.* 25 x 4

[364]

A NIGHT FESTIVAL ON THE SUMIDA RIVER  
*Against the black sky is seen (on the left) the span of the Ryogoku Bridge thronged with a dense crowd. Pleasure boats of all sizes fill the river. In the center three boat men are pushing a boat along with poles. From a boat in the foreground (on the right) a young woman is rinsing a Sake cup in the river. A Geisha, followed by a girl carrying a black samisen case, is about to enter the boat. Animated scene masterfully rendered. In fair condition. Each sheet signed Utamaro. TRIPTYCH.*

[365]

THE FALL OPENING OF THE YECHIGOYA  
EMPORIUM *The famous dry goods store of Yedo. The shop is filled with customers and a large crowd of men, women and children is moving about in front. Fuji towers above the City on the left. On the sign board the words: "A great variety of goods, one price only, cash payments." A remarkable print in harmonious tones. In a very fair state of preservation. Signed Utamaro. TRIPTYCH.*

[ILLUSTRATED, PLATE XXII]

[366]

A SUMMER EVENING ON THE RIVER *On the bridge at the right a crowd of people coming and going. From a boat directly under the bridge a man is setting off a sky rocket in snake-like spirals. In the foreground two boats with noble ladies. In the boat on the left a woman is rinsing a Sake cup in the river. Oblong banners advertise attractions. Paper badly rubbed and stained. Signed Utamaro. TRIPTYCH.*

*Although this print is in such bad condition, it retains much of its original beauty.*

[ILLUSTRATED, PLATE XXII]

## UTAYAMA

*Ca. 1800*

[367]

SNOW MELTING IN THE SPRING *A curious composition in grey and silver. In the dark sky, a poem in silver letters. A good impression on stained paper. A rare example. Signed Utayama. SURIMONO. 7¼ x 7*

## YEIRI

*Ca. 1780*

[368]

A FAMILY SCENE *A young mother (carrying her son picka-back) is looking over her shoulder toward her husband, who is bidding goodbye to the child. In the back the foot of a Torii. Green, rose, purple, grey and brown tones, background yellow. An excellent example of a rare artist. Signed Rekisentei Yeiri. 9 x 7*

## YEISEN

Ca. 1790-1840

[369]

AN OIRAN ON PROMENADE *Her kimono is a pale apple green with a blue and white checkered obi. In the corner a circular picture of a fortune teller and a boy against the black background. The writing under it means "A figure sketch in full color." Gaufrage. Signed Keisai Yeisen.*

15¼ x 10

[370]

A HUMOROUS BLACK AND WHITE PRINT  
*A man dozing on a bench is startled by the sudden appearance of a woman. The verses by the famous humorist Sanba. Signed Keisai Yeisen.*

7½ x 10¼

[371]

A HUMOROUS SKETCH OF THREE SENNIN  
*(Taoist Immortals, living in mountain fastnesses). Black and white. No signature.*

13 x 16¼

[372]

A GIRL FROM YAMASHIRO PROVINCE *whose women were noted for their remarkable capacity for carrying heavy things on the head. In the background a plum tree. Silver embossing. Signed Keisai Yeisen.*  
SURIMONO.

8 x 7



[373]

RETURNING FROM THE TEMPLE FESTIVAL  
*Two Geisha in richly embroidered robes followed by a boy carrying plum blossoms and cake. Purple, rose, green, yellow and deep black tones. Silver embossing. Gaufrage. A perfect example. Signed Keisai Yeisen.*  
SURIMONO. 7 $\frac{3}{4}$  x 10 $\frac{1}{4}$

[374]

TWO WOMEN UNDER ONE UMBRELLA IN A  
SNOW STORM *One carries a big box. Rose, blue, grey and black. Gaufrage and gold. No signature.*  
SURIMONO. 8 $\frac{1}{4}$  x 7 $\frac{1}{4}$

[375]

AT THE TEMPLE *A mother is taking her child to the temple on a festival day of the "Rat Year." Gaufrage and silver embossing. Signed Keisai Yeisen.*  
SURIMONO. 7 $\frac{3}{4}$  x 7

[376]

A YOUNG WOMAN CARRYING BATTLEDORE  
AND SHUTTLECOCK *She is wearing a green kimono embroidered with chrysanthemum. No signature.*  
KAKEMONOYE. 29 x 8 $\frac{1}{2}$



[377]

IN WINTER COSTUME *A woman in dark robes about to open an umbrella. The spacing of black makes this panel a most decorative design. Signed Keisai Yeisen. KAKEMONOYE.* 9½ x 29

YEISHI

*Ca. 1780-1805*

[378]

AN OIRAN HOLDING A MIRROR *reflecting the back of her coiffure, which is arranged in the way called "takashima," is looking at herself in a mirror which she is holding in her right hand. Beside the kneeling figure is a black lacquer box. Soft mellow colors. A notable composition. Signed Yeishi.* 15 x 10

[ILLUSTRATED, PLATE XXIII]

[379]

TWO GIRLS AT A TEMPLE TEA HOUSE *One holding a little dog, the other standing. A lantern with a crest is visible in the right upper corner. Rose, lilac, yellow. An effective arrangement. Signed Yeishi. HASH-IRAYE.* 25½ x 4½

YEISHIN

*Ca. 1780*

[380]

A YOUNG WOMAN LEANING OUT OF A BALCONY *holds a string which is tied around the neck of a little dog carried in the arms of the man below. An unusual arrangement. Signed Yeishin. Only a few prints by this artist are known.* HASHIRAYE. 23 x 4½

YEISHO

*Ca. 1790-1800*

[381]

AN OIRAN WITH HER KAMURO *A branch of a maple tree above. A notable composition full of grace and dignity; mellow colors. Good condition.* HASHIRAYE.  
24 x 4¾

YEISHUN

*Ca. 1800*

[382]

THE FAMOUS PINE TREE OF KARASAKI *A cuckoo flying above. A rare print. Defective condition. Signed Yeishun.* 13½ x 3

## YEIZAN

Ca. 1800-1829

*The prints bearing the signature of Yeizan vary so widely in composition and color, that it seems impossible to attribute them to the same artist. Yeizan's case appears to be similar to Toyokuni's (see note preceding No. 312). The commonplace and vulgar designs, characteristic of the extreme decadence of the Ukiyoe School, which are signed Yeizan, cannot be the work of the Yeizan whose prints so closely resemble Utamaro's style. Only prints of the latter class are included here.*

[383]

THE OIRAN MATSUMURA COMPOSING A  
VERSE *She holds paper and a brush. Excellent  
spacing of black. Signed Yeizan.* 15 x 10

[ILLUSTRATED, PLATE XXIV]

[384]

UNDER THE CHERRY TREES *A woman and  
two girls beautifully dressed. The girls are carrying  
gifts. Signed Kikukawa Yeizan.* 15 x 10

[385]

THREE GIRLS *They wear straw skirts. The kneeling  
one is holding up a clam. All are carrying wooden buck-  
ets on their shoulders. The sea in the distance. Signed  
Yeizan.* 15¼ x 10¼

[386]

AN OIRAN AND A KAMURO *Both attired in pale yellowish costumes and broad black obi. A notable design of great dignity. Signed Yeizan. 13½ x 9¼*

[387]

MOTHER AND CHILD *One of a series of Fuyu Kodakara Rokkasen. The boy is impersonating Narihira, the famous courtier and poet of the ninth century. A perfect impression in flawless colors. Gauffrage. Signed Kikukawa Yeizan. 15½ x 10*

[388]

TWO GEISHA GIRLS *One attired in a black, the other in a greenish yellow kimono with gorgeous obi. Two paper lanterns in the upper corner. Signed Yeizan. A very decorative design. 15¼ x 10½*

[389]

A GIRL STANDING BY AN IRIS POND *Soft green, mauve and brown tones. Signed Yeizan. 15 x 10*

[390]

ON THE DAY OF THE FIRST SNOW OF THE YEAR *An Oiran attired in a rose-colored kimono is followed by a servant who is holding an umbrella over her. It is snowing. Signed Yeizan.* 15 x 10

[391]

FROM THE SAME SERIES *An Oiran in greenish yellow costume (black and lilac underdress) is holding an umbrella, which covers her and her servant, who is carrying a large black box for the Samisen. Signed Yeizan.* 15 ½ x 10 ½

[392]

A GEISHA WITH SAMISEN *Attired in a deep orange-colored costume and wearing a broad obi. Two cards of the Hyakunin-issshu game at the top. Signed Yeizan. Stained.* 14 ½ x 10

[393]

AN OIRAN STANDING IN FRONT OF SHOJI *on which the shadow of another Oiran and a man is silhouetted. She holds a letter in her left hand and wears a coat with a black lining. Signed Yeizan.* 15 x 10

[394]

AN OIRAN *wearing a pink underdress and pale purple coat with a black obi is turning towards a chrysanthemum plant in a hanging bamboo basket. Signed Yeizan.* 13 x 9

[395]

GETTING READY FOR THE BATH *An Oiran putting on a yukata, about to take a bath. Her kimono is on the floor. Awazu Castle on Lake Biwa in the background. Signed Yeizan.* 15 x 10

[396]

IN A KIMONO HEAVILY EMBROIDERED WITH DRAGON DESIGN *an Oiran, a large grey patterned obi in front, is holding a piece of paper. No background. Signed Yeizan.* 15 x 10

[397]

TWO OIRAN SEATED IN A ROOM *One is leaning on a writing desk talking to her visitor who is holding a fan. The background is formed by the sliding doors (Karakami) with a large picture of Fuji in green. An unusual composition. Signed Yeizan.* 8½ x 15

[398]

A FAMILY SCENE *The actor Hanhichi and his wife Sankatsu and the baby. Rose, green and lilac tones. Signed Yeizan.* 15 x 10

[399]

AN OIRAN AFTER HER BATH, *attired in yukata and standing by an Iko (clothes rack), on which her dress is hanging. Signed Kiku Yeizan.* 14 x 5½

[400]

STILL LIFE *A teapot and three cups on a black tray. Chopsticks on a round tray. Cakes in a deep dish with paper. Signed Kikukawa Yeizan. SURIMONO.* 5½ x 7½

[401]

MOTHER AND CHILD *A young woman is holding a round mirror in which is reflected the face of her boy who is reaching up to her. A charming composition in unusual colors. Signed Kikukawa Yeizan. KAKEMONOYE.* 9¾ x 28¼



A WOMAN IN A GREEN KIMONO *and grey underdress, with elaborate obi, is carrying a lantern. Her head is covered with a white cloth. A very decorative panel. Signed Kikukawa Yeizan. KAKEMONOYE.*

10 x 28½

AT A BANQUET *Three Geisha are playing the "Fox Forfeit Game," (Kitsune Ken). One of the players has to depict the fox by placing her hands at the side of her head to simulate the ears, the other extends her hands to personify the hunter with his gun, the third one sits sternly with her hands on her knees to represent the headman of the village. The motion of the fingers of the players must be made in the right sequence, and must be appropriate. On the paper-shutters behind them the figures of geisha and their guests are silhouetted in fantastic groups. A remarkable composition in beautiful colors. All three sheets in an even state of preservation. Signed Kikukawa Yeizan.*

TRIPTYCH.

[ILLUSTRATED, PLATE XXIV]

THE TREASURE SHIP *The seven Gods of Luck are represented by seven Geisha, each holding a symbol of the God. The ship's bow is in the form of a Howo bird. Beautiful mellow colors. Paper mended on the left. Signed Kikukawa Yeizan.* TRIPTYCH.

## YOSHIHARU

Ca. 1840

[405]

A POETESS COMPOSING A SPRING POEM *A plum tree in the background. Subdued coloring. Signed Yoshiharu, formerly Yuba. SURIMONO. 7¾ x 10¾.*

## YOSHIKAZU

Ca. 1850

[406]

YOSHITSUNE KURAMA-YAMA NO ZU *Young Yoshitsune, the famous hero who learned the art of fighting under the guidance of the King of the Tengu, defeats in a test of strength a number of Tengu monsters. The scene is in a forest on a moonlight night. Signed Ichijusai Yoshikazu. TRIPTYCH.*

## YOSHITORA

Ca. 1850

[407]

KODOMO ASOBI-TENNOSAI *The children's feast at the Tenno shrine. An enormous crowd of children carrying "Mikoshi," the sacred car without wheels containing a dummy image of the Deity. In the background a long procession of children carrying sacred emblems. Signed Kinchoro Yoshitora. A good impression in fine colors. TRIPTYCH.*

## GLOSSARY

*Explaining some terms used in the description of prints*

AOI	<i>Hollyhock.</i>
AMIGASA	<i>A large braided hat made of rush, a covering for the entire face and neck, with two little holes to see through. Worn by the Komuso, a Samurai dismissed from service, who travels about in the guise of a begging minstrel.</i>
AWABI	<i>Mussel, ear shell.</i>
BENIYE	<i>Beni, a pink coloring material from the saffron plant. Beniye, the color-prints done with this color and a pale green.</i>
CHUSHINGURA	<i>The famous story of the "Loyal League," the 47 Rōnin—Rōnin is a samurai who through the death of his lord or through banishment is not attached to the service of any chieftain—who in 1706, after having avenged the death of their master by killing his murderer, all committed suicide (Seppukku). Their graves have ever since, until this day, been an object of worship.</i>
DAIKON	<i>Garden radish.</i>
DAIMYO	<i>A feudal chief, the head of a clan.</i>
EBOSHI	<i>A kind of cap formerly worn by nobles; there were seven different styles according to the various occasions.</i>
ENGAWA	<i>Veranda, balcony.</i>
FUDE	<i>A brush used for writing and painting; "painted by."</i>
FUSA	<i>A tassel.</i>

GEISHA	<i>Singing girl. At a special school, during several years training, they are carefully prepared for their profession: the art of entertaining the guests at social gatherings. A knowledge of the art of conversation, Chinese poetry, music (playing and singing), flower arrangement, the complicated tea ceremony, etc., are among their many accomplishments. They often marry socially prominent men.</i>
GETA	<i>Wooden clogs, sandals.</i>
GAUFFRAGE	<i>See note to No. 2.</i>
GŌ	<i>A complicated game somewhat resembling that of checkers. The most popular of the indoor pastimes of the Japanese. It is played on a square wooden board and is more difficult than chess.</i>
GOHEI	<i>Paper cut into a peculiar shape, fastened upon a stick and placed in a Shinto shrine as a sign of offering.</i>
GWA	<i>A picture, drawing; "painted by."</i>
HAGI	<i>A plant, <i>Lespedeza bicolor</i>.</i>
HAKAMA	<i>A loose trouser-like garment with many folds in the front, worn by Samurai.</i>
HAKKEI	<i>The eight famous views in a particular region, such as "Omi Hakkei," eight famous views of Omi Province; in imitation of the eight celebrated views in China.</i>
HAORI	<i>A coat.</i>
HARAI	<i>Shinto prayers for keeping away evils.</i>
HASHIRAYE	<i>See note to No. 10.</i>
HIBACHI	<i>A metal brazier filled with ashes in which coals are kindled for heating water used in making tea or for warming the hands.</i>
IKEBANA	<i>The art of flower arrangement which the Japanese have developed into a graceful and complicated art full of strange symbolism.</i>

KAGO	<i>A general name for a portable chair (the word originally means "basket") swung on a pole which two men, one in front and one behind, bear on their shoulders. The more elaborate forms of Kago, used in Daimyo's processions, called Norimono, were more like palanquins.</i>
KAKEMONOYE	<i>See note to No. 90.</i>
KAMMURI	<i>Various kinds of coronet-like hats formerly worn by court nobles.</i>
KAMURO	<i>A young maiden who attends the Oiran.</i>
KISO KAIDO	<i>The old mountain road between Yedo and Kyoto.</i>
KOMUSO	<i>A begging minstrel. See Amigasa.</i>
KOTO	<i>A musical instrument somewhat resembling a zither, but much longer.</i>
KURUMA	<i>A wheel.</i>
MAKIMONO	<i>A long horizontal picture that is kept rolled up like a scroll.</i>
MISOSHIRU	<i>A soup made of wheat, beans and salt.</i>
NŌ	<i>A lyrical form of the Japanese drama, in many ways resembling the old Greek drama. It was chiefly attended by the nobility. The actors, who wore masks (often very grotesque), were accompanied by a chorus. There was music and dances. Representations are still given by families who have handed down the art from father to son for many generations.</i>
NOREN	<i>A curtain hung before a shop.</i>
OBI	<i>A belt, a sash (often made of elaborate brocade), tied around the waist according to definite rules. The oiran wore the obi tied in front.</i>
ODORI	<i>Dance; the act of dancing.</i>
OIRAN	<i>A superior class of hetaira, especially those who inhabited the Yoshiwara of Yedo. The word is generally rendered in English by "courtesan." In this catalogue the Japanese term has been used throughout, since there is no correct English equivalent.</i>

OKINA	<i>An old man.</i>
OMI HAKKEI	<i>The eight views of Lake Biwa in Omi Province, such as "The Autumn Moon, seen from Ishiyama," "The Night Rain of Karasaki," etc.</i>
SAKE	<i>The most popular Japanese alcoholic beverage, a "rice wine" obtained from fermented rice.</i>
SAMBO	<i>A kind of lacquered wooden stand used in offering sacrifices on ceremonial occasions.</i>
SAMISEN	<i>A three stringed banjo like instrument. (Also Shamisen.)</i>
SAMURAI	<i>The military class, a general name for persons of the warrior class who wore two swords in former times. "The Sword—the Soul of the Samurai."</i>
SEKKU	<i>One of the five annual festivals: The seventh day of the first month, and third day of the third month, etc.</i>
SHOJI	<i>The sliding door or window frame, covered with semi-transparent paper.</i>
SUDARE	<i>A window blind made of split bamboo, loosely put together.</i>
SURIMONO	<i>See note to No. 2.</i>
TABAKO-BON	<i>Tray or box holding fire and smoking utensils.</i>
TAKARAMONO	<i>"Precious things" endowed with emblematic meaning and associated with the Gods of Luck, such as: The hat of invisibility, the purse of inexhaustible money, the hammer of Daikoku, the sacred pearl, etc.</i>
TENGU	<i>Gnomes, mythical dwellers of the forest, with wings and noses of extraordinary length.</i>
TOKAIDO	<i>The Eastern sea road, connecting Kyoto with Yedo.</i>
TOKONOMA	<i>The alcove-like part of a room, raised a few inches from the floor which was the only place where pictures were hung; a vase with a flower or a branch of blossoms placed with it constituted the entire "interior decoration."</i>



TORII	<i>A structure like the frame of a gate, formed by two upright and two horizontal beams, which stands in front of every Shinto temple.</i>
TOSO	<i>A spiced wine (Sake) supposed to prolong life; taken only on New Year's day.</i>
TSURU	<i>A crane, emblem of long life.</i>
TSUZUMI	<i>A snare drum, whose body is contracted in the center, beaten with the hand.</i>
UKIYOYE	<i>"Pictures of the Floating World." The word designates the work of the painters and print makers of the Popular School who choose for their subjects scenes from the everyday life of the people, the stage, the Yoshiwara, etc., instead of confining themselves, like the masters of the Classical School, to the themes sanctioned by Chinese tradition.</i>
YEDO	<i>The old name for Tokyo.</i>
YOSHIWARA	<i>"The Nightless City"—the segregated district of Yedo which was entirely given over to the courtesans and their gay life; it was under strict government supervision.</i>
YUKATA	<i>A bath-robe; a thin cotton garment worn in summer.</i>





[No. 15]



[No. 19]



HARUNOBU



[No. 21]



[No. 22]







[No. 61]



[No. 69]







[No. 75]



[No. 79]



[No. 85]







[No. 87]



[No. 88]







[No. 108]



[No. 112]







[No. 123]

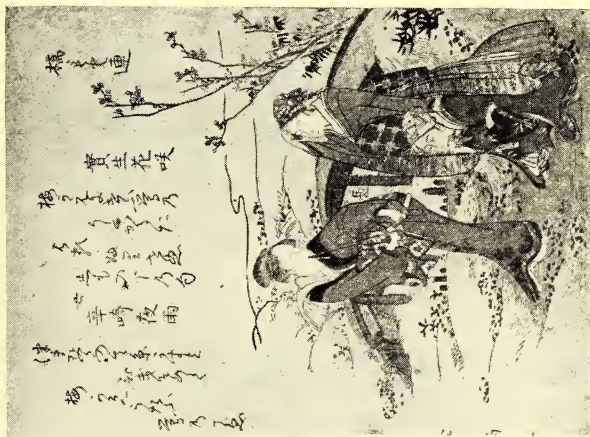




HOKUSAI



[No. 129]



[No. 148]



[No. 144]



HOKKEI



[No. 95]

HOKUSAI



[No. 154]







[No. 160]



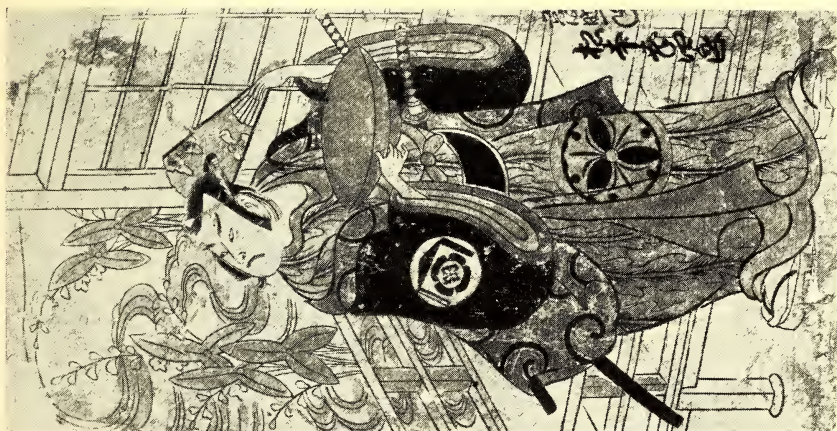


KIYOHIO



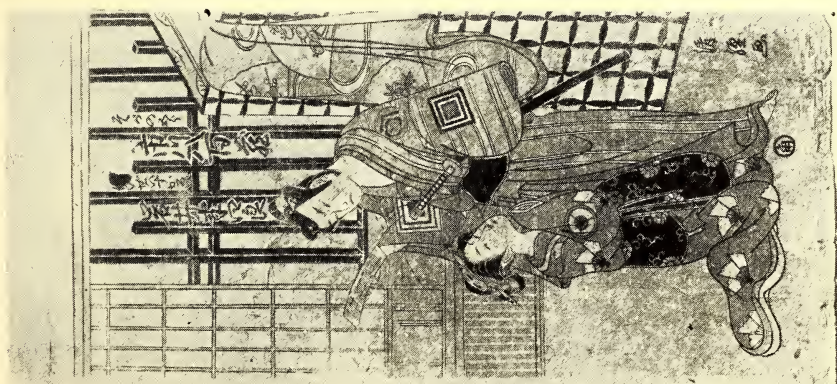
[No. 157]

KIYONOBU



[No. 164]

KIYOTSUNE



[No. 165]







[No. 175]



[No. 176]



TOYONOBU



[No. 326]

HARUNOBU



[No. 23]

KORIUSAI



[No. 177]





SHIGENOBU



[No. 213]

SADAHIDE



[No. 210]





[No. 236]



[No. 239]







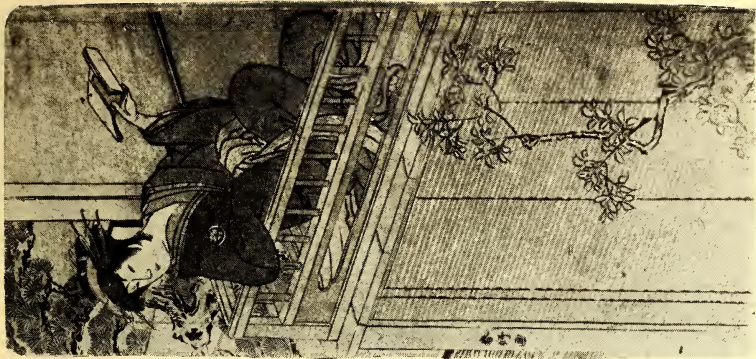
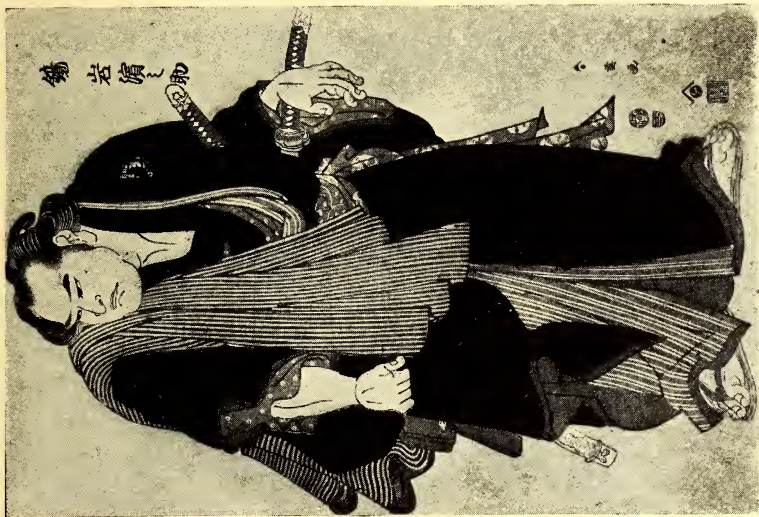
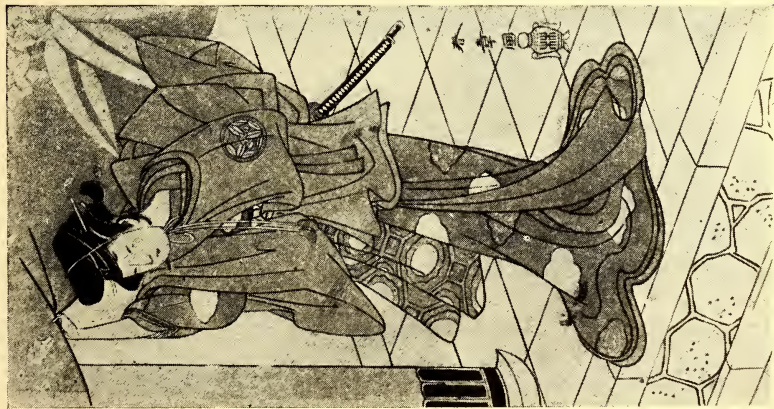
[No. 241]



[No. 247]











TOYOKUNI I



[No. 293]



[No. 305]



[No. 287]



TOYOKUNI I



[No. 308]



[No. 307]

TOYOKUNI II



[No. 322]





UTAMARO



[No. 333]



[No. 338]



[No. 353]



[No. 350]

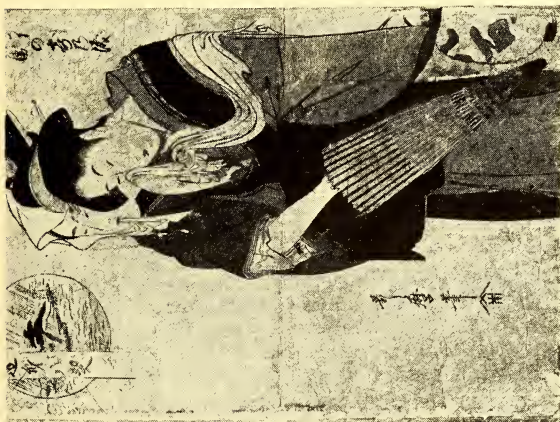




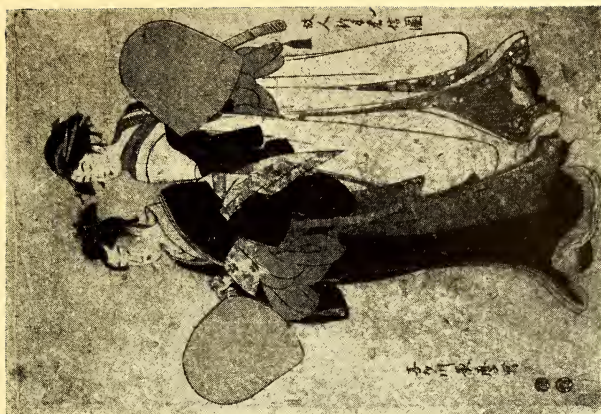
UTAMARO



[No. 334]



[No. 351]



[No. 344]







[No. 365]



[No. 347]



[No. 366]







[No. 378]







[No. 403]



[No. 383]

















SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01767 8715



3057